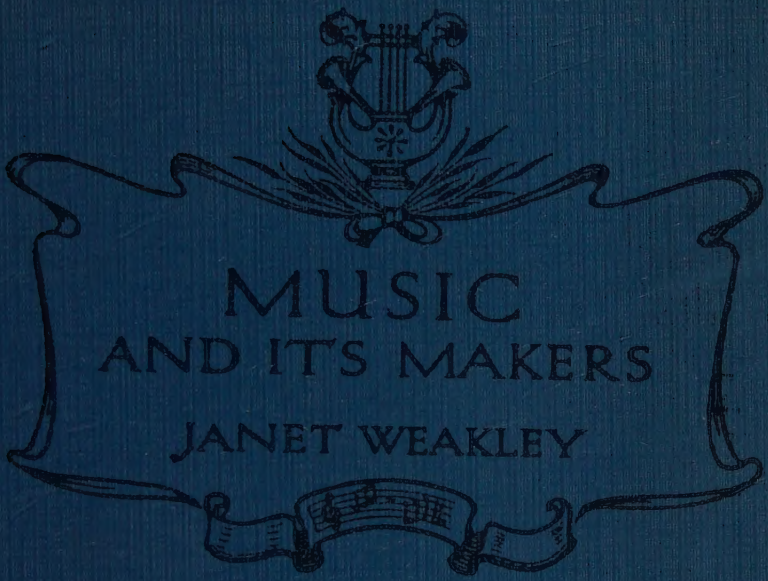

MUSIC AND ITS MAKERS

JANET WEAKLEY

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BY

JANET WEAKLEY

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TO

MISS BEATRICE L. HARRIS

AT ONE TIME HEADMISTRESS OF BERKHAMSTED GIRLS' SCHOOL

I DEDICATE THIS LITTLE BOOK, AS A MARK OF MY SINCERE APPRECIATION OF HER INTEREST IN AND WORK FOR THE BETTER UNDERSTANDING OF MUSIC

FOREWORD

THIS book is to tell you about the music that people have loved for ages and still love, because they find in it something that satisfies them and of which they never grow tired. It is just the same with our beautiful old cathedrals ; there they stand, age after age, and each generation loves and venerates them, and finds them still living and full of meaning.

Man has always made use of music. Savages who live in caves and huts make howling noises, repeating them over and over again for hours. At the same time they clap their hands or beat on drums, dancing and leaping until they are in a frenzy. They have special cries—we can hardly call them songs—to express fear, sorrow, joy, love-making, and anger. They have their music for religious ceremonies, and for all the great occasions of life. The cinema now shows us this in living pictures, although it cannot reproduce the ' music.' But explorers and travellers tell us about the scales and intervals these uncivilized peoples use, and they are of interest because they show that much that in modern music seems new

to us is but a harking back to instinctive or savage music.

A vivid description of such music, used in connexion with religion, is to be found in the Bible (1 Kings xviii, 25–28), where we read how the worshippers of Baal cried out from morning until evening to their god, repeating the same words over and over again ; how they leaped on the altar, crying louder and louder. At last they became frenzied and cut themselves with knives and lancets. Their crying was savage music, and their leaping a savage dance. No mention is made of clapping or drum-beating, but it must have been present, for without it they could not have roused the necessary stimulation, nor have kept together.

When we 'beat time' with hand or foot while listening to music we are prompted by the same feeling as these uncivilized peoples, and it is in such matters as these that we show our relationship and kinship with the whole of the human race.

We begin to get an inkling now of what music is for, and why it gives us such pleasure. It expresses for us those instinctive feelings that are, as we say, too deep for words. It has also come to express for us all those fine grades of emotion that are the product of culture and experience. Moreover, music stands supreme as the great social art ; it draws

people together. At a concert people of all sorts and conditions may be assembled together: English, German, and French; Liberal, Tory, and Socialist Jew, Christian, and infidel. Could an orator be found who could please all these? Hardly. But let Beethoven's Symphony in C Minor be played, and this diverse crowd is more than pleased. For one brief half-hour they have been brothers, united in emotions and aspirations that lie deeper than differences of race, of opinion, and of religion.

Music is a necessity of life; we need it at home, in church, at any festival or ceremony, whether it be to express joy or grief, as well as in places of entertainment. It is meant for everybody, quite regardless of whether they can play or sing. Do you tell me that you hate 'practising,' can't get on, and sing out of tune? This book is meant for you; it is to show you how to enjoy listening to music. It does not profess to give you a complete technical outfit; it is to show you that music is a romance, and to enjoy listening to it is to possess one of the greatest joys that life can afford.

If you can sing or play, so much the better; if not, you must ask someone to play for you the tunes and pieces that are adopted as examples in this book. It is taken for granted that you can read musical notation so that you can follow simple tunes, and

that you know the meaning of the common musical signs.

Listen carefully to all the music you hear, and prove for yourself that all that you read here is true. Already you have learnt that music means a tune with a regular rhythm in which there is sure to be some repetition.

J. W.

NOTE

The reader will require for the following of this book a copy of a *National Song-book*, such as that published by Boosey and Co., or *Songs of the British Isles*, by Hadow; also *Hymns Ancient and Modern*, with tunes.

The following will also be helpful: *Sonatina Album* (Augener), Schumann's *Kinderscenen*, Schubert's songs (*Twenty Favourite Songs*, published by Augener), and Handel's *Messiah*.

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MUSIC AND ITS MAKERS

CHAPTER I

MUSIC IN OLDEN TIMES

IT is a very wide jump from savage music to that which we hear nowadays, and I think you would like to know a little bit about the music that came in between. It helps us to realize how man has all along used music to express his feelings, and how it has grown up with him, if we just take a backward glance through the centuries.

Music has tended to separate into two branches, secular and sacred. Secular means the kind we use for ordinary, everyday purposes, and sacred the kind for religious worship. We will talk about everyday music first. This is called 'folk-song,' and it is the natural, untaught music of the people. Hebrews, Greeks, and Romans all had their own songs; the men sang to their work on land and sea, and the women crooned lullabies to their babies. The Norse peoples too have a wealth of folk-song, and it is to them we owe the valse rhythm.

This music was not written down, but learnt by ear and passed on from one generation to another.

Just as we expect the people of different countries to have their distinctive temperaments, so the music of each nation has its characteristic qualities expressed in tune and rhythm. The French music is light and sparkling, the Italian graceful, the Polish mournful, the German hardy. No one has made this so intentionally; it just comes, because music expresses man's inner feelings.

I have not mentioned English music and the English characteristics. Is this because we have none? No: for in early times English music was pre-eminent, and if we include the other countries of the British Isles we can say that we have a wealth of folk-song that is second to none. Later on we shall see that at one period England was a musical country, and our jolly old tunes such as *The Roast Beef of Old England*, and many another, show our robust, adventurous temperament. Let us take a glance back to the olden days before music was printed and seldom written, and see what kind of concerts and performances were given then.

If you had been a rich Englishman any time before Henry VIII's reign you would have employed a bard or minstrel to come to sing to you at your castle. After the big supper was eaten, and, tired and hungry after your long day's chase of boar or deer, you had partaken sumptuously of meats and drunk un-

restrainedly of golden mead, you would call for your minstrel to entertain you and your company. There might be a little gallery built specially for him, such as you see in some of our old castles, or a space would be cleared for him on the floor of the banqueting-hall, and he would take his seat with his small harp on his knee and sing narratives and ballads to entertain the company.

The narrative would be an account of some deed of prowess or some victory in battle that his host had achieved. Or it might refer to the king or some other distinguished person. The ballad would be in verse, and would probably be on a fanciful subject. It would be much shorter than the narrative, which was often very long indeed. A very celebrated ballad is *Chevy Chase*, which you probably read at school. That, of course, is founded on history, and so is *Sir Simon de Montfort*. But *Barbara Allen* is on a fanciful subject, and you will be able to think of many another. The narrative was not written down, and so has become lost. In fact, the minstrel usually made it up as he went along.

The common people were similarly supplied with music by a wandering minstrel. He would pass from village to village, singing his narratives in the inn or on the green. We can imagine that his arrival was hailed with joy by young and old alike ; they would

rush to crowd round him and hear what he had to tell them, so pleasantly and dramatically narrated. For the minstrel would bring them the latest news, which he picked up as he travelled round. In this way he took the place of the newspaper. What a merry party would gather round the big wood fire in the inn on a winter's evening, when the minstrel sang his ballads and the stalwart yeomen joined in! Doubtless his lyrics were not so refined as those he sang to my lord and the ladies—and even they were not what we are accustomed to nowadays—but never mind! They enjoyed the good old swinging tunes, and found in music the natural expression of their feelings in a day when there were no books. Often the lord of the manor was not rich enough to attach a minstrel to his retinue; then he would employ the strolling singer.

But the poor minstrel got into evil repute. Doubtless he was a great gossip: often he spread scandal or stirred the people into rebellion. Words alone can be as barbed arrows, but when words are wedded to expressive music then their power is untold. So we can imagine that a skilful minstrel could sway the feelings of the people as he chose. He was called a vagabond; he was not allowed to approach the altar to receive the sacrament. Then he was forbidden the nobleman's house, and had to practise his art

secretly, creeping along in the dark from one inn to another, his cloak thrown round him and hiding his harp. Only when seated by the inn fire, and sure he was in friendly company, would he disclose himself. This was the state of affairs in the reigns of Henry VII and Henry VIII; then Queen Elizabeth did away with the minstrel for good and all, and he was seen no more in our land. But has his influence on music died? No; he was the music-teacher of the people for ages. He taught the art of singing ballads, and stimulated the people to find in music the natural expression of their emotions.

All this time there were similar wandering musicians on the Continent. It would take a little book in itself to tell you the romantic story of these men, called in Germany 'minnesingers,' in Southern France 'troubadours,' who brought the singing of folk-songs to a fine art. Some of their songs are in existence to-day, notably those of Adam de la Hale, Thibaut, King of Navarre, and of Vogelweide the Minnesinger. What we want to remember here is that this music of the people is the foundation of the music of the great classical composers we shall be considering presently. This folk-song expresses the emotional characteristics of the different nations by the use of certain intervals of melody and peculiar rhythms. We speak of these as the 'idioms' of a

country, and we mean pretty much the same as when we speak of idioms in a language. So when Haydn, Beethoven, and Schubert wanted to speak to the people through music, they found a musical language —with characteristic idioms—ready to hand. In other countries the same: Rossini and Verdi in Italy; Grieg in Norway; Glinka in Russia—these and many others wrote music that expresses the peculiar temperament of their race. When you have heard a great deal of the music of these different countries you will have no difficulty in recognizing the various 'idioms.'

This, then, is briefly the story of secular music in the days before Queen Elizabeth came to the throne. When you come across such stories as that of Blondel, when you read *The Lay of the Last Minstrel*, and in story-books you read about minstrels and troubadours, you will think of this little account of who they were and what they did.

CHURCH MUSIC

We have just been talking about secular or every-day music—that which expresses our emotions and moods in relation to this world. Sacred music expresses the aspirations of our life in relation to God. The great charm of secular music is that it can express for us our *changing* moods. We often try to

hide our moods from others—indeed, it is right we should train ourselves to do so—but that is not because it is wrong or unnatural that we should feel these changing moods, but only that we must learn to express them in the right way. So we sing and dance and play, and make use of jolly, sad, or pretty tunes to satisfy all these 'up-and-down' feelings. Yet behind all that there is a longing in us for something which never changes. This is what we mean by the religious side of our nature, and we have seen how man has always expressed this through music. The savage did, and the most civilized people do the same. So it is not surprising that from the beginning of the Christian Church the monks should have adopted a definite style of church music. To realize the kind of thoughts and emotions such music is meant to express you should read some of the Psalms. "As the hart desireth the water brooks: so longeth my soul after thee, O God." "God is our refuge and strength: a very present help in trouble." "Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever." These words, and hundreds more like them, express eternal truths, the movement of the human soul toward God. So the music to which they are sung must express that which has no end; 'infinity' is the word we use to describe it. Later

on you will understand how this effect is obtained; what we want to grasp now is the fact that church music up to the seventeenth century was quite separate and distinctive, and that its aim was not to be pretty nor to be a vent for our high spirits, but to express the aspirations of the human soul after eternal life. Not only was church music the 'serious' music in this religious sense, but it was serious because the clergy and the monks studied and developed it, inventing a system of writing it down with clefs and long and short notes. For a long time there were no bars, and consequently no 'time' as we mean it to-day; the music followed the words. (There was, of course, always rhythm.) The syllables *doh*, *ray*, *mee*, that we still use as names to the degrees of the scale, date from the tenth century, and were adapted by a monk called Guido d'Arezzo. He also invented the stave. Long before this, Pope Sylvester (A.D. 330) started a singing-school in Rome. We know very little about the music they practised, but three things are pretty certain, and they are interesting to us because we find these very same practices in our church music to-day. Firstly, all sang the same part (that is called 'singing in unison'); secondly, the melodies were built on the old Greek scales and possibly some ancient Hebrew airs; thirdly, the chanting was antiphonal—that is, one

half of the choir sang half the verse of the psalm, as far as the colon, and the other half of the choir finished it. You can hear the Psalms sung in this way quite often, and this seems to be the way they were meant to be sung. The work of Pope Sylvester was followed up by St Ambrose and Pope Gregory (A.D. 600). Gregory arranged and reformed church music, and was, indeed, the greatest of these old church musicians, for he sent his pupils from Rome to France and Germany to establish schools of music. Thus music had a great civilizing influence, bringing different races into touch and sympathy with one another. This was the music of the learned and religious people in the olden days, just as the music of the troubadours and minstrels was that of the common, wayfaring people.

CHAPTER II

MELODY AND RHYTHM

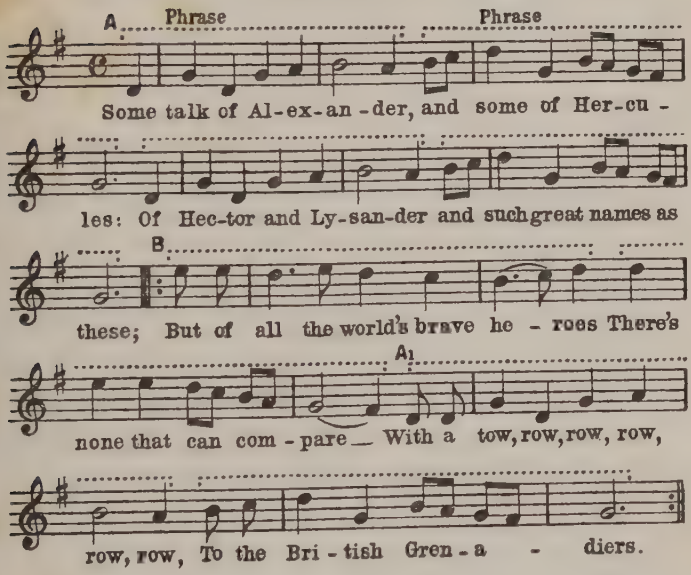
YOU have imagined the savage making wild noises and beating on his drum. In these two ways of expressing himself he shows us the elements of which all music is made—*tune* and *rhythm*. Think of the very simplest tune you know, and then think of the most difficult music you have ever heard, which quite likely sounded a mere jumble of sounds, and both are made up of these two elements—tune and rhythm.

We call the difficult music complicated ; it is made of melodies within melodies, and rhythms against rhythms. When you can disentangle these and follow them you will have started to understand the difficult music and begun to enjoy it. It is like listening to a person talking in a foreign language : at first it sounds as though he were making noises. Then you begin to learn to speak the language yourself, and gradually you find yourself understanding what is said. That is just what we are going to do with music, but as music is natural to us it is much easier to learn than a foreign language.

So now we will take each of these—tune and rhythm—separately, and see what we can learn.

Here is a tune you know very well. Sing or play

THE BRITISH GRENADIERS


A
Phrase
Phrase
Some talk of Al-ex-an-der, and some of Her-cu-
les: Of Hec-tor and Ly-san-der and such great names as
B
these; But of all the world's brave he-roes There's
A1
none that can com-pare With a tow, row, row, row,
row, row, To the Bri-tish Gren-a-diers.

A = Part I.
B = Part II.
A_1 = Repetition, or restatement of Part I.

it through, or get some one to do it for you. Perhaps you know it so well that you can run through it in your head. Whichever way you do it, always follow the music with your eyes so that you know how it looks as well as sounds. Now hum or listen to the

first four bars only (looking at the music), and notice how the tune travels upward to *soh* and then comes back again to *doh*. It is as though we took a pliable stick and bent it in a curve. Melodies always curve, though not always so exactly as this simple tune. It is very important to feel this bending of the melody, just as it is important to notice the arches in a church.

Go on, and you will find that the next four bars are a repetition of the first. Well, after what we have been saying about 'savage' music you are not surprised to find that repetition figures very prominently in music, and, indeed, in all art. It is what we might call an essential element of art. In a short tune like *The British Grenadiers* we usually only repeat a phrase once in succession. That makes eight bars altogether, and is a complete musical sentence.

Go on to the second part of the tune. You see it begins on a high note, the top note of the tune, because the musician who wrote it wanted to make it more and more exciting as it went on. It does not do to let the interest flag, and in music, as in all art, the skill of the artist is shown in that he keeps giving us better and better things. This is an expression of the spirit of adventure. At the end of these four bars we get another repetition of the first four bars,

and then we usually repeat the whole of the second part as a chorus.

But the whole tune would fall to pieces if it were not for the rhythm. We can get pleasant, musical sounds such as bird-singing or wind-bells, but we cannot get a real tune without rhythm, or regular movement. This is one of those things that it is much easier to feel than to explain. I am quite sure that you do feel it : it is your sense of rhythm that makes you walk in time to a march, that makes you dance to music, or beat time with your hands.

Look again at our tune and you will see the bar lines. Now you know very well, I expect, that after each bar line you count ' one.' This is called the strong accent, and the bar line is always placed immediately before it. To play or sing with the correct accent is most important, for without it the music will sound lacking in rhythm, even though it be performed in strict time. So when we listen to a piece for the first time we want to notice carefully when the strong accent comes, in order to get a grasp of the rhythm. I take it for granted that you know about time-signatures, and also about simple and compound time. You may not have heard how we got the sign C which you see is the time-signature to *The British Grenadiers*. We call that ' common time,' meaning four crotchets in a bar. Ever so

many people grow up thinking that sign is a C and stands for the word 'common.' This is, of course, a great mistake, for the sign is used in other countries where they have never heard the word 'common.' That sign was first used by the monks, who, as you read in the last chapter, were the first musicians to use musical signs. At first they only placed a time-signature to denote triple time. These men, who thought in terms of religion, used one of the symbols of the Holy Trinity—a circle—to show that a piece of music was in 'perfect'—that is, triple—time. Then they wanted another sign to denote quadruple, or four time. So they used a broken circle and called it 'imperfect time.' Now you see how we get that sign C meaning four time: it is just a survival of the days when the monks invented musical terms, and belongs to about the same period as our names breve, semibreve, minim, which tell us the time-value of the notes.

If you have not already practised doing so, you should at this point practise beating four beats with the correct accents, as they fall in *The British Grenadiers*, and every tune in four time will be exactly the same. The accents are: strong, weak, medium, weak. First, tap it out with your hand on the table, and then you may 'beat time' as you see a conductor do—down, left, right, up. In triple

time there is only the one strong accent ; the other two are weak. So beat—down, left, up. Now, if you can find someone kind enough to play for you, you can imagine yourself a conductor and beat time to all kinds of music. This will help to make you attentive to the rhythm of the music you hear at concerts, and you will find you enjoy it ever so much more. Only do not forget that you must not beat time in any kind of way at a concert !

I have already used the word ' phrase.' That just means a musical sentence, and we shall be using the word a great deal. If you look again at *The British Grenadiers* you will find the music runs in phrases that correspond with the words. It is just the same with music without words : all music is arranged in phrases. We can easily understand how this came to be, for we have seen that in the beginning music was sung. The minstrel and the monk both set words to music ; consequently people got accustomed to the sentence and its corresponding phrase, and now we should not understand music without phrasing.

In this tune we have phrases of two bars : that is very usual, and you will find hundreds of tunes the same. But you will also find that four-bar phrases are very usual, and then, in the same piece or tune, we get some two- and some four-bar phrases. Now

listen to other tunes, and find out how many bars go to a phrase. It is unusual to have phrases of odd numbers of bars, so what you have to expect is two, four, or eight bars to a phrase. This is another way in which rhythm is expressed in music. We speak of it as the ' balance of phrase,' and it is like getting the right number of syllables in the lines of a verse of poetry. It is also like the arches of a building and the windows and pillars ; in architecture you will find the same three rhythmic principles that you find in music—repetition, balance, and variety. Think again of *The British Grenadiers*, and you will remember that we have found each of these great principles of all art displayed in its sixteen simple bars. Let us just go through them again. The first four bars recur twice : repetition. The second part starts quite differently : variety. The phrases are all of the same length, and the first phrase is repeated again at the end, making a design like a three-light church window : balance.

You may be inclined to think by the time you are half-way through this book that its title should have been *Rhythm*. Yes, it almost might have been, for music is founded on our sense of rhythm. If you think how important rhythm is in our lives, you will see that this is true. Think firstly of ourselves : our hearts beat regularly and we breathe regularly. If

not we at once send for the doctor! If we want to excel as athletes or only to be good walkers, runners, or dancers, we must practise rhythmic movements. Watch men stone-breaking, bricklaying, or felling trees; their movements must be rhythmic or they will quickly tire. Music gives us pleasure, refreshes and stimulates us, because it appeals so strongly to our sense of rhythm. All of us when we are learning music think it a great nuisance to have to 'count' and to play or sing 'in time.' 'Counting' is a means to an end; it should enable us to feel the correct rhythm. Like most devices it can be abused and lead us away from the desired end. Better, before starting to perform a piece, to look at the music and try to realize how it 'goes.' Something inside you tells you, without any counting or beating time. That is your sense of rhythm; by training it and developing it you become a musician.

CHAPTER III

CADENCES AND MODULATIONS

IN order to follow this chapter you will want your song-book, and *Hymns Ancient and Modern*, with tunes.

We have used the word 'phrase' over and over again in the last chapter, and I hope you *feel* what it means. It is more important to feel music than to be able to explain it in words. Yet to know how and why certain feelings are produced is important too, for knowledge intensifies and regulates feeling. Also knowledge shows you how to make your own tunes.

We found it very easy to tell when a phrase was ended when we had words to guide us, but what is it that makes us feel it when there are no words? It is because a phrase ends with a close or cadence. We use this word 'cadence' in regard to the speaking voice. We mean the rise and fall of the voice that gives expression to a speaker's words. It has something of the same meaning when applied to music, only we use it more definitely. We mean by a cadence the chords that mark the end of a phrase. Be careful to notice that it does not imply a pause,

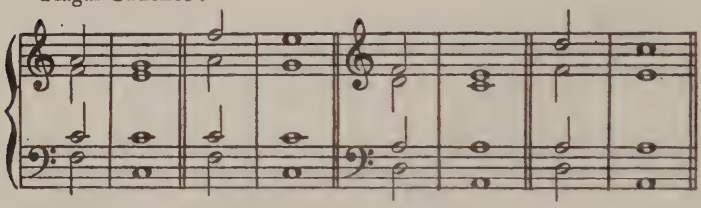
or that the time goes slower. Nor does it mean that the melody falls in pitch : it may either rise or fall. Yet a cadence does give us the feeling that we have reached a point of repose. I might compare it to the apex of an arch, which certainly is a point of repose for the eye, yet it does not make us stop, but carries the eye down the other half.

There are several kinds of cadences, each of which has its distinctive feeling and is written in a definite way. To find the cadence, look at the last two successive bass notes of the phrase. You may take the cadences of *The British Grenadiers* if you are not tired of it, or you may take another tune from your song-book. In fact I want you to look at quite a number, and also to play them, or get them played. Before you start let us be quite clear about one little point. Most tunes begin on a weak accent, not on the first strong beat. You notice *The British Grenadiers* begins on ' four.' Then the cadence will end on ' three,' but begins on ' one.' Look at the bass notes of the first cadences of the following tunes : *The British Grenadiers*, *The Roast Beef of Old England*, *Rule Britannia*. Some cadences have *doh* as their last bass note, and some *soh*. Those ending on *doh* are called ' full closes,' or ' perfect cadences.' Listen, and you will hear that they give a feeling of finality, although, as you notice, perfect cadences can

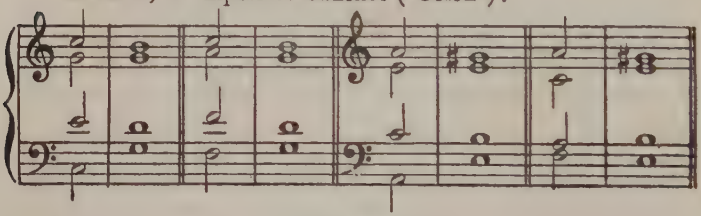
EXAMPLES OF CADENCES, CHROMATIC NOTES, AND MODULATIONS

Perfect Cadence, or Full Close, giving a Sense of Finality ('Full-stop'):

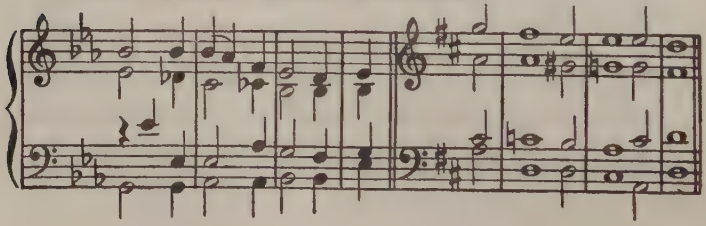
Plagal Cadence:



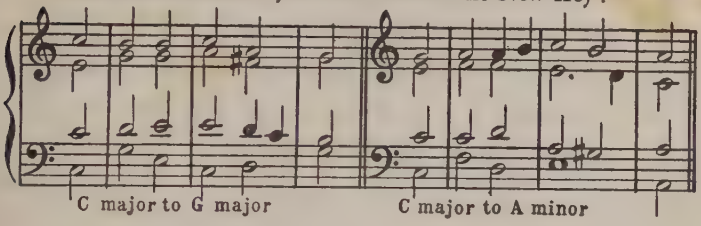
Half Close, or Imperfect Cadence ('Colon'):



Chromatic Passages, without Modulation:



Modulation, shown by a Full Close in the New Key:



come anywhere in a piece and not only at the end. There is one thing you must be careful about when you are hunting for cadences, and that is modulation! If you have learnt to play at all you know what tiresome things 'accidentals' are. They are new sharps, flats, or naturals put in, as it seems, just to make the music difficult and to worry you! When you find one of these accidentals in the cadence it means that the key has changed and you have a new *doh*. This is called 'modulation,' and it is another way of getting variety in a tune or piece. *The British Grenadiers* does not modulate: it is in the key of G, and G is *doh* all through. But now look at *Rule Britannia*, and you will find a D sharp introduced in the middle cadence. That means the tune has modulated from A to E major—into the *dominant* key—and what was *soh* is now *doh*, so the cadence is a full close in E major.

Find as many full closes or perfect cadences as you can, until you are quite sure how they sound as well

as how they look, and then find those that end on *soh*. Listen to them and you notice they do not give that sense of finality nor the feeling of strength and vigour that the *doh* cadence gave you. They are like the points of the arches that lead you to look on. A tune could not finish on a *soh* cadence. Therefore it is called a 'half close,' or 'imperfect cadence.' In *The British Grenadiers* the cadences run alternately: imperfect and perfect. In *The Roast Beef of Old England* they run: imperfect, perfect (modulation to dominant), perfect (modulation to sub-dominant), perfect, perfect. Now you must find out cadences for yourself: there will be some that you may not understand, because instead of having *doh* or *soh* as the bass note they have another note of the chord. They are called for this reason 'inverted.' You will find illustrations of these at the beginning of this chapter, and there are several in the tunes we have just been talking about. I am going to leave you to do as you please about studying these, because they are not nearly so important as another kind of cadence I want to tell you about.

It is often called the 'church cadence,' and that is a very good name for it, as I think you will see; but its real name is the 'plagal cadence.' Both names suggest that this cadence has an interesting history: the first name reminds us of what we learnt about

church music being a distinctive style, and the second name is a Greek word, suggesting that this cadence must be very old. If it is not quite so old as the Greek scales that Pope Gregory arranged, it dates very far back and is named after them (Pope Gregory's scales were called 'plagal,' which means 'borrowed,' to distinguish them from the older scales, which were called 'authentic'). This is also a full close, because it gives a sense of finality, but it has quite a different feeling-tone; it gives us a solemn, 'churchy' feeling. Turn to the "Amens" in your hymn-book (*A. and M.*), play and look at those for the evening hymns, No. 24, and any others you please, and you will hear they give this solemn feeling. Compare the bass notes with those of the final cadence of the hymn tune and you will see that the "Amen" has *fah-doh* in the bass, while the hymn ends *soh-doh*. You see that placing the *fah* chord instead of the *soh* chord in the cadence makes a very great difference to the feeling we get. You will, I hope, be wanting to make tunes of your own as one of the results of reading this book, so if you want to give a phrase a solemn, 'churchy' feeling you must try to work in a plagal cadence. Now, after getting the "Amen" sound into your head, hunt about in the hymn tunes for cadences like them. There are not a great many, for most of these tunes are very

'modern' and do not give us that old 'church' feeling. So I will tell you the tunes in which you will find at least one 'church' cadence, and you must decide which it is: Nos. 29, 31, 62, 236, 337, 346.

Now that you have learned to find these three kinds of cadence you will be able to distinguish them in all the simple music you hear. Any cadence that does not end on *doh* can be called a half close. Play them in different keys on the piano, if you are a pianist, remembering that the bottom note of all is the one on which the cadence hangs. The cadences in your song- and hymn-book will serve as your models.

What you have now learnt will help you to put basses to any tunes you can play from memory or that you make up yourself. Always on starting to do this find the *doh*, *soh*, and *fah* (in the bass) of the key you intend to use. Look out for modulations! You must know your key-signatures before you can tackle them, unless you have a very good ear and can do them by 'feeling.' That is a great gift, but, if you have it, remember that you must have knowledge too, or you will come to a point where you 'stick' and cannot progress any farther. And if your ear is poor, don't be discouraged! You may need a lot of patience, but you can train your ear and get much pleasure out of doing so.

Have you ever heard the word 'chromatic'? It is another Greek word, and means 'coloured.' The most common musical instrument with the Greeks was the lyre. The Greek scale was different from ours, but it too consisted of tones and semitones. The Greeks tuned the lyre according to the scale and, so that they could easily see the semitones, they put *coloured* strings to distinguish them. Ever since then we have used the word 'chromatic' in music. It now means any notes that do not belong to the key in which we are playing. You may have learnt to play the chromatic scale, and you play every semitone. If you start on C, every note you play, excepting those that properly belong to the key of C, is a chromatic note. Introduced into music they have a very beautiful effect; you will find many in hymn tunes, indeed too many, for, like many other things used for 'effect,' they should be used sparingly and with great skill. You will find some in the hymn *Nearer my God to Thee* (No. 277). Somehow I always feel that chromatic notes are like splashes of colour in a landscape, or about a person's dress! Perhaps it is because I associate them with the coloured strings on the Grecian lyre, or perhaps it is the word itself. Anyhow, I know I am not alone in feeling this, and so I suggest it to you.

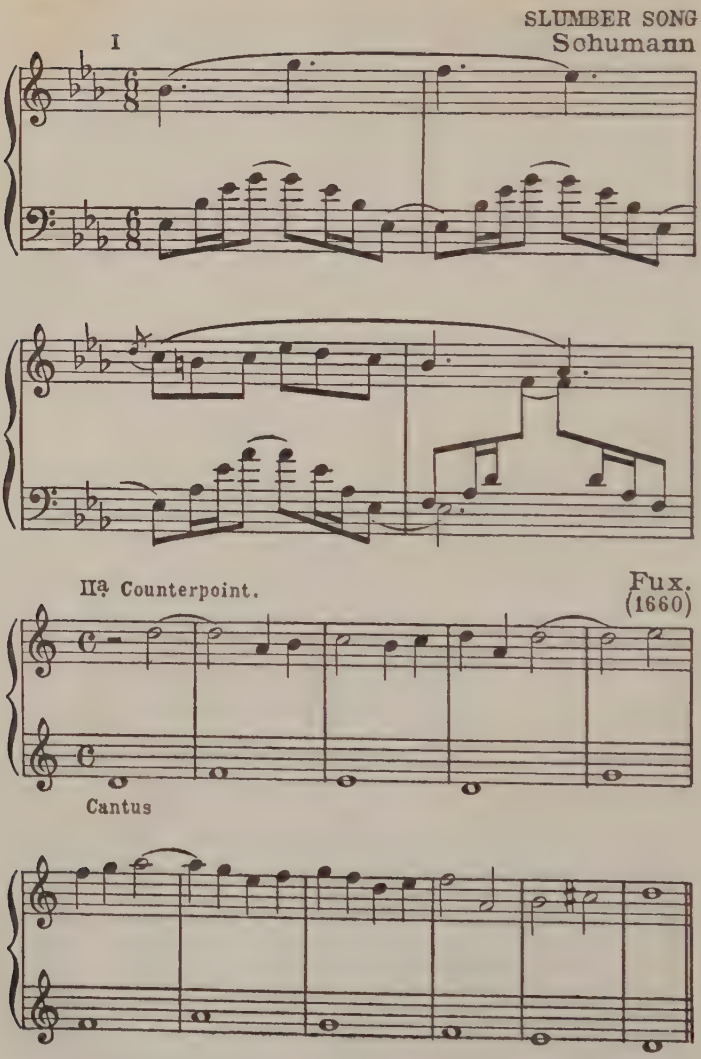
CHAPTER IV

THE THREE STYLES

MELODY. Music began, as we have seen, as song without instrumental accompaniment, although in the savage's drum we notice the crude beginning of the desire to emphasize the rhythm and keep together a band of singers. Ancient peoples used the lyre and harp to accompany solo singing. We read of David, "the sweet singer of Israel," singing and accompanying himself on the harp, in order to bring health to Saul. We find mural sculptures and paintings in the ancient Egyptian ruins and tombs, and in the island of Crete and many other places, showing us that various forms of the harp were used to accompany singing. I have spoken of the Greek lyre: that was used in the same way. This accompaniment would consist of tones in the scale in which the singer was singing; thus it would help to keep him in tune and also aid the listener to grasp the key-tone. This the savage with his drum never thought of. The lyre or harp accompaniment, like the drum, would also accentuate the rhythm, but in a far more delicate and refined way.

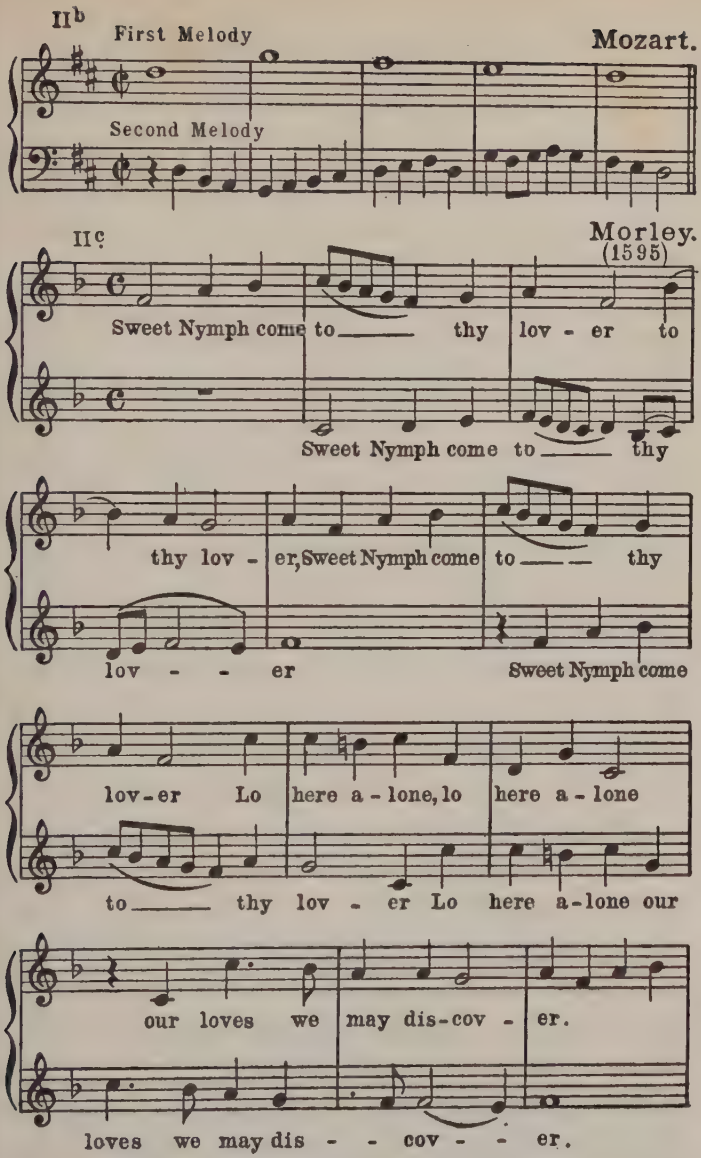
You remember the minstrel accompanying him-

self on his harp, and the old church music which was all unisonal—melody only. We may say that until the twelfth century this was the only kind of music known. Organs were used in churches by the twelfth century, but only to accompany. We still use this kind of music a great deal, although accompaniments since the sixteenth century have become more and more elaborate and are usually a part of the solo. Often we hear very beautiful pieces on the piano in which a melody is played with the right hand and an arpeggio accompaniment with the left. The first part of Schumann's *Schlummerlied* is a good example of this. We speak of this as the *melodic* style. It was the first style of music, and it can never grow old. Every one loves a good tune, and a great many people love even a bad one. What makes a tune good? Well, that is a difficult question to answer in a simple way, but I can point out some characteristics of good tunes. Whether you study the tunes in your song-book or the melodies of such great composers as Beethoven, Schubert, Schumann, or Mendelssohn, you will find how often simple scale passages and the notes of the common chord are used. Like most great things, great tunes are *simple*. When you remember that music is a universal language, of course it must be simple, or it would not be understood.



I. The melodic style.

II*a*. Two-part counterpoint. The lower part is the cantus.


II^b
First Melody
Mozart.
Second Melody
II^c
Morley.
(1595)
Sweet Nymph come to thy lov - er to
Sweet Nymph come to thy
thy lov - er, Sweet Nymph come to thy
lov - - er
Sweet Nymph come
lov - er Lo here a - lone, lo here a - lone
to thy lov - er Lo here a - lone our
our loves we may dis - cov - er.
loves we may dis - - cov - - er.

II*b*. Another two-part counterpoint, by Mozart. It can be inverted : that is, the top part can become the lower.

II*c*. Imitation.

Then there are simple devices which all use to get definite effects. Vigour is usually expressed by leaps between *doh* and *soh*, such as in *The British Grenadiers*. Starting with a leap from *soh* to *doh* gives a stirring effect, which is often used in patriotic songs.

In calm, peaceful music you will find *mee* is a very prominent note. Turn to *Drink to me only with thine Eyes*, *Home*, *Sweet Home*, and *Golden Slumbers kiss your Eyes* and you will find examples of this.

Fah is the solemn or serious note, as we found when talking about cadences. For examples of the use of this note in a melody look at Hymns 95 and 105. The best example of this is "He was despised," from Handel's *Messiah*.

Sad and mournful tunes are usually in the minor key. The peaceful *mee* when lowered a semitone becomes sad. But the minor key is not always sad. Minor scales are much older than our major scales, and the minor key was formerly used for all kinds of tunes, sad and gay. So we have many jolly old tunes in the minor mode: *There was a Jolly Miller*, *Down among the Dead Men*, *Sir Simon de Montfort*. Often the minor mode is plaintive or wistful, rather than sad. This is the case with such tunes and airs as, *To you who live at Home in Ease*, *Black-eyed Susan*, *A Poor Beggar's Daughter*. A great many Scotch airs are in the minor key, and this is one of their char-

acteristics, expressing their particular 'idiom.' But they are by no means all sad: *John Anderson, my Jo, John, Charlie is my Darling, My Lovely Jean*—these have a certain wistfulness that enhances their beauty.

We must not omit to notice that the rhythm and *tempo* (speed at which a tune is played) influence the emotional effect very much. The Scotch tunes named above should not be played too slowly—just *andante* (going steadily)—or they will become too sad.

Let us make a little summary of what we have learnt so far about melodies.

First: They are written according to a definite plan, which is shown in the number of bars (or strong accents) to the phrase, and again in the number of phrases to a part. This can be compared with the sides and ends of a building, and also with the arches and the lights in church windows.

Second: A certain degree of the scale made prominent either by repetition or accent gives it a definite emotional characteristic. Often a tune will have a contrasting part, brought about by modulation. Chromatic notes are like splashes of colour, coming unexpectedly and acting as stimulants. They quickly come and quickly go.

Third: The minor mode can be very sad, especially when the *tempo* is slow. Often it is wistful,

plaintive, and delicate; sometimes buoyant and even jolly. Many tunes change to and from major and minor.

II. Polyphony. Somehow it was found out that if some of the members of a band of singers started the tune a phrase later than the others it gave a pleasing effect. Thus we got 'rounds,' and to the English belongs the honour of having produced what is probably the earliest round, *Sumer is i-cumen in.* If you are ever in the town of Reading you must go in the Abbey grounds and see this round graven on a slab: better still, in the British Museum you can see the original manuscript. It is supposed to have been written by a monk named John of Fornsete, who was attached to the Abbey of Reading. This shows us that the monks indulged in merry secular tunes, as well as singing their church offices. The date of this remarkable old round is somewhere between 1200 and 1250. Then it was found that by singing one melody against another a still more satisfactory effect could be obtained (you notice the difference between this and the round: in the round the *same* melody is sung by all the parts). This is a really difficult thing to learn to do, and needs much care and practice. The name given to this style of writing music is *counterpoint.* Let us see what this word really means.

You know that in an earlier chapter you read that the monks sang a special kind of music that was melody only, and consequently sung in unison. These melodies—still used in many of our churches—are built on the Greek modes and not on our modern scales. We call such music 'plain-song.' Doubtless the monks got tired of always singing in unison; anyhow, the spirit of adventure caught some of them, and they began putting a part below the plain-song melody. At first they put just what we are forbidden to put nowadays, fourths and fifths below the melody. If you try doing this to any tune you know, you hear how ugly it sounds. But their adventurous spirit soon found out other ways of adding a counterpoint—which means placing one melody against another (the original melody is called the *cantus*). Indeed, as time went on their inventive powers must have got the better of their artistic judgment; for we read that Pope John XXII was obliged to repress their efforts, and he forbade them to add any part or parts whatsoever *below* the cantus. Then, as no doubt they rebelled, he said they might sing in fourths, fifths, and octaves on great festivals only! It must have been a strange performance, and hardly a treat for great festivals, but it made the musician monks think of something better.

The Pope had forbidden them to add parts below

the cantus, but he had not said they might not write one above! This they proceeded to do, and invented a very pretty effect. This part above the cantus is called a *faux bourdon* (English, ' fa-burden '),

EXAMPLE OF FAUX BOURDON

Plain Song Melody.
My soul doth mag - ni - fy the Lord:
And my spirit hath rejoiced in God my Sa - viour
Faux Bourdon.
Melody. For He hath re - gard - ed
The lowliness of His hand - maid - en.

This shows two verses of the *Magnificat*: the first is sung to the plain-song melody, and to the second is added a *faux bourdon*. The small black notes are the *faux bourdon*.

It is written in modern notation and not as the monks of the fourteenth century would have written it.

or false humming. They were artful in giving it a fanciful name so that they could not be reproved for having disobeyed the Pope. (The term ' bourdon ' is also applied to a set of deep notes on the organ, and to a drone bass to a song.) Look at the example given to see exactly what it is. It is still used in some

of our churches where they sing the ancient plain-song; it is very usual to sing one to the alternate verses of the *Magnificat*. The grandest *faux bourdons* I have ever heard are the ones arranged to be used for the services in Holy Week at the church of St John Lateran, Rome. They are very elaborate indeed, and yet underneath the florid *faux bourdon*, sung by the boys' and higher men's voices, one could clearly distinguish the simple plain-song melody—the *real bourdon*—being boomed out by the basses. Another name for a *faux bourdon* is 'descant.'

From such simple beginnings began the most complicated and most important of the styles of music. The English continued to hold the foremost place in musical invention, for about 1380 John Dunstable was one of the first to introduce real counterpoint, though I hope it has been made clear that counterpoint was not invented by any one single man. The other country in which this style was introduced at about the same time is Belgium, and Dufay is the earliest Flemish contrapuntist. Both these men were monks and wrote church music, and both their names begin with 'Du,' so perhaps you will be able to remember them; at least remember our own Dunstable, so named after the town in which he was born. Some of his compositions (of course written by hand) are in the British Museum, and others are

in the Vatican, Bologna, and Vienna libraries. So you see how his compositions were known and valued in different parts of Europe.

Then the Flemish took the new style of music to Italy. The clever Italian musicians took to it with great zeal and enthusiasm, and very soon added to the Flemish style, which is rather stiff and formal, the characteristic liveliness and grace of the Italian temperament. Again we see music as a great civilizing agent, bringing races together and uniting them in a common language, while each contributes its peculiar gifts to make that language more beautiful and comprehensive. We speak of these groups of musicians of different nationalities as being of different 'schools'—the English school, the Flemish, or the Italian. It would take too long to go into the history of these, and you would never remember the names of all the clever men who went on developing the art of counterpoint, and teaching it to others. Printing was invented in 1475, and in due course it became possible to print music and circulate it among the people. For some centuries longer, however, church music was still the only kind that was taken seriously, because the monks and clerics were the best-educated class of people. Yet we must remember that the other arts—painting, sculpture, architecture—had already reached a high

stage of development that, many consider, has never been surpassed. Let us just mention a few of the great artists who, by the end of the sixteenth century, had given to the world those great masterpieces which have made their names immortal: Cimabue, Giotto, Ghiberti, Fra Angelico, Botticelli, Leonardo da Vinci, Andrea del Sarto, Donatello, Della Robbia, and the great Michelangelo. These are some of the more famous painters, sculptors, and architects who were working in Florence before 1500, and we ought to remember along with them the poet Dante, whose name can never die. You probably know some of the pictures of these great artists. Many look as fresh as though they were painted only yesterday, and the sculptures of Donatello and Michelangelo seem to have just been brought from the workshop. But the music I have up to now been telling you about finds its place in museums and not in concert-halls; perhaps the most 'living' piece of music we have got is the round, *Sumer is i-cumen in*. It is thus clear that the *eye* was developed long before the *ear*.

Now let us resume our study of contrapuntal music. We are entering on the period of the 'Golden Age' of music, and shall be talking about composers whose works still live and may be heard performed.

PALESTRINA (1524–94) is the first of these composers. He was an Italian, and is called by the name of the place where he was born. He brought the period of which we have been talking to a grand close. All the efforts of the monks in putting fourths and fifths below the plain-song, their clever use of *faux bourdon*, and the earnest, strenuous counterpoint of the Flemish, were taken up and developed, made sublime and living, in the inspired works of this great genius. He wrote quantities of church music. His Masses are the most wonderful of all, and the most frequently performed in the English Church. They may be heard from time to time in our cathedrals, and sometimes in concert-halls. The latter are not the right places for them, but the music is so very difficult that it is not often we can get a church choir good enough to be able to sing them. Moreover, to hear it in its perfection, Palestrina's music should not be accompanied by the organ, and this makes an additional difficulty. Much of it is written in as many as eight parts, each part being separate and, as it were, against the other. However are we to learn to listen to such elaborate music, and what does it mean when we do succeed in following it? I will answer the last part of the question first, for I have already given you the clue. It expresses the infinite —that which has neither beginning nor end. It is

not concerned with our everyday moods, with passing emotions, and the experiences of this life, but, as I have told you, with those aspirations after God and Eternity which we find expressed in the Psalms. One voice will start the music : as softly as possible it makes itself heard, as though it breathed itself in from the Unseen. Another starts, and then another, and so on, until all the voices are in. As they are not what we call ' together ' we do not catch the phrases, and the cadences are not resting-places. We are reminded of the waves of the sea, of the flow of a river, which seem to us endless. Wonderful *crescendos* bring Eternity so close that it seems to envelop us ; the *diminuendo*, fading away into a breath, opens endless vistas, as when we gaze from a mountain-top across a landscape that reaches beyond our power of vision. But it must stop some time, for we are on this old earth after all, and the clock moves round and both our minds and bodies get tired ! Palestrina does not make his final cadence a series of short chords, such as we like in secular music, nor does he stop in the simple way which is natural and right for ordinary tunes and pieces. He draws out his last cadence, and the parts seem to step in and then withdraw ; he seems to say, " There is no end really ; this is infinite ; it is slipping into silence, but it is not finished." Or, to put it another way, so

skilfully does Palestrina arrange his final cadences, that, when properly performed, it seems that we are slipping away from the music, and not that the music stops.

In England music had also made rapid strides, so that at the same time as the Italians were enjoying the music of Palestrina, the Elizabethans were singing madrigals in honour of the "Virgin Queen," and the anthems of Tye and Tallis in praise of Almighty God. Byrd, perhaps the greatest composer of this period, also wrote church music and pieces for the virginals. It is with the 'madrigal' that I would recommend you to begin your study of contrapuntal music. In the reign of Elizabeth it was part of the equipment of a gentleman of education that he should be able to take part in a madrigal—an unaccompanied piece of music in the contrapuntal style, quite 'secular' and lyrical in its meaning, short and suitable for performing in a room. Great as is the difference between it and the lay of the minstrel, yet it is the next step in the development of the music of the people.[1]

Two forms of contrapuntal music, besides what we

[1] If you want to get acquainted with the style of the English madrigal, you cannot do better than begin with Morley's *Canzonets for Two Voices*. *Sweet Nymph*, a few bars of which is given in the example, is the best to begin with; and then there are others.

might call ordinary counterpoint, are very common, so we must take a look at them.

(1) *Canon.* This is the name given to a composition in which the melody started in one part is strictly repeated, after a rest, in another part, or parts. The imitation may be at the unison, or at a fifth or octave above or below. The round is a canon at the unison, because each part sings the melody at the same pitch. It is called an 'infinite canon,' because it can be sung as many times as the performers please. Turn to the well-known hymn *Glory to Thee, my God, this Night* (*A. and M.*, No. 23), and you will find a beautiful, easy canon by Tallis, the Elizabethan composer just mentioned. The treble begins the tune; the tenor starts on the last beat of the first complete bar, and he never catches up. We are guided by the words as to when we should stop; the music need never stop, so it is an infinite canon. The tenor began an octave below the treble, so it is 'a canon at the octave.' The other parts form a free accompaniment.

Now here is something you can do with your friends, any number, and grown-ups too. Divide yourselves into two groups; if you have men's and women's voices, divide them accordingly. Take our old tune, *The British Grenadiers*: trebles (or Group 1) start, and basses (or Group 2) start on the

last beat of the first complete bar. You will find yourselves singing a canon, either at the octave or in unison according to the pitch of your voices. I do not think it will be 'infinite'!

A canon, then, is something like walking beside clear water, always followed by your own reflection.

(2) *Fugue.* This word means 'flight,' and in this, the grandest style of counterpoint, the parts seem to 'fly' one after another. A fugue starts very much like a canon; as all forms of counterpoint are gathered together in the fugue, this is not surprising. The fugue is the last word in counterpoint. On account of their great difficulty, you should ask some kind and patient pianist to play one of the easier of Bach's fugues, such as No. 2, from the *Wohltemperirte Klavier.*

Listen carefully; you will hear first of all a melody given out very distinctly by the alto voice. Look at the music and you see that the stems of the notes are turned downward; this tells us that it is the alto and not the treble voice. This is called the 'subject.' At the third bar the treble comes in, starting a phrase similar to the one started by the alto, but a fifth higher. This is called the 'answer.' The subject goes on as an accompaniment to the answer. At the seventh bar a third voice starts the subject in the bass. There are only three voices in this fugue;

there could be as many as eight. Learn first to follow only the subject and answer, and to notice how many voices there are. Later on you can learn the names given to the other parts of the fugue if you want to; but it is not necessary to learn more than I have told you in order to enjoy and understand even much more complicated fugues than Bach's No. 2.

One other name may interest you. If the voices 'fly' one after the other, how are we to bring a fugue to an end? Look at the end of this fugue and you will see that the bass voice, after sounding the *soh* and *doh* of the full close, has finished his job, while the treble and alto voices have still a little more to say. So the bass politely holds on the *doh* until they have finished. It is as though you were going out of the room, but some one speaks to you and, with your hand on the door, you wait to hear what they have to say. When *doh* is held on in this way it is called an 'organ point,' because it is like a deep-sounding, sustained note on the organ. 'Point' is the old word for the written note. We speak of 'voices' in a fugue even when it is played on an instrument.

Bach (1685–1750) is the great fugue composer. He went farther than anyone else, because he wrote for instruments as well as voices, and whatever he did he did superlatively well. He wrote other kinds of

music besides fugues, which we shall be talking about presently, but he always wrote in the contrapuntal style. It must have come naturally to him, because his music flows so gracefully and easily, without the stiffness of the early Flemish school. He is grand and magnificent too ; in fact, he is able to express all kinds of moods through the difficult medium of counterpoint. I think that it is in this his true genius lies, that he speaks in counterpoint as though it were an easy language, and we can understand him. With him begins the mixing together of sacred and secular music so that there is no distinction between the two. Palestrina was the last to compose church music in the distinctive 'church' manner. The Reformation and the Renascence, those two great movements which swept over Europe, took learning and education from the monastery to the world, and the art of composing music could be learnt by anyone who was willing and able to take the trouble.

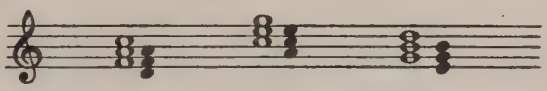
The name given to all kinds of contrapuntal music is 'polyphony,' from the Greek, meaning 'many sounds.'

III. **Harmony.** This, the third style, is very easy to understand. I should not be surprised if it is your favourite, for it means 'chords,' and we all love to hear and to play big chords that sound so grand and are so satisfying. All hymn tunes (Tallis' canon

being an exception) are in the harmonic style; that is, the parts or voices are not interesting if followed horizontally, but must be so arranged that they pro-

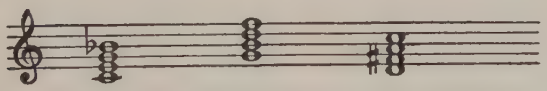
CHORD-BUILDING

I. Root positions of the common chords, major and minor, in the key of C:

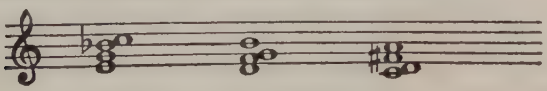


Examples of inversions of the common chords:

II. Root positions of dominant sevenths in the keys of F, C, and G:



Examples of inversions of dominant sevenths:



duce a pleasant effect when sung or played simultaneously, and the chords must move smoothly in relation to their neighbours on either side. As to exactly what we mean by 'pleasant' and 'smooth' in this connexion, you must try to realize that it is

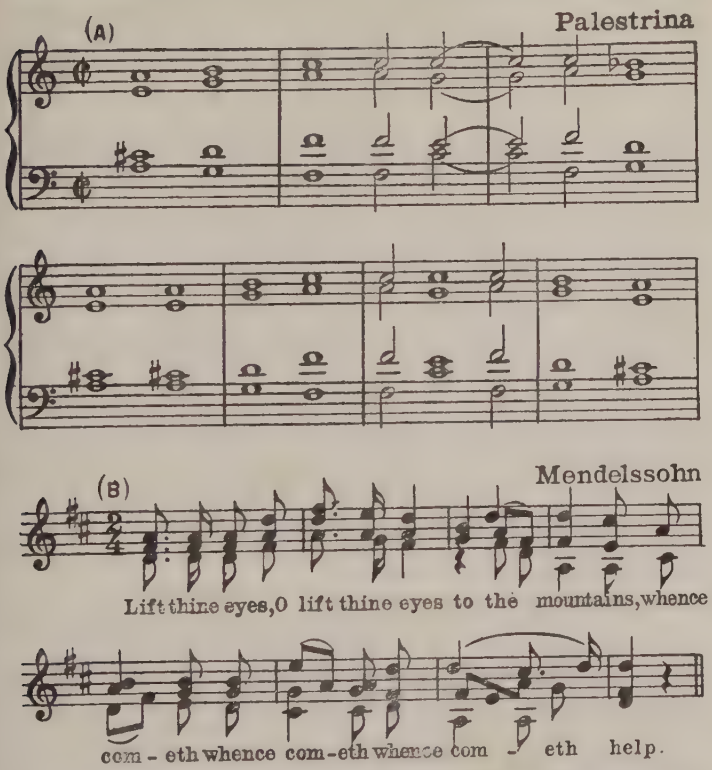
all a matter of custom. The monks of olden times thought their fourths and fifths in succession sounded pleasant. If you have tried harmonizing a tune with those two intervals you will agree with me that the effect is hideous. We have to remember that we have now had several centuries of training in another kind of harmony, and to us that sounds pleasant and right. Another kind of harmony is being used at the present day; it sounded very strange to me at first, but after hearing it and playing it for ten years, I am getting accustomed to it and like it.

The older music—the music of Bach, Beethoven, Chopin, Brahms—is not dead yet, nor likely to be for many a long day; so I am going to explain the harmony we find in their works first.

Harmony arose out of the contrapuntal style. Its history is very much the same; first very harsh and monotonous, and then vague and ineffective. Polyphony can be very beautiful and impress us with the sense of the Infinite when written in the old 'church' modes. Not so harmony; chords depend on key relationship, and on the skilful use of chromatic notes for their effectiveness. Until discords were used in the sixteenth century, harmony must have been very dull and lifeless.

Harmony is not nearly so difficult to listen to with appreciation as is polyphony. In long, grand com-

positions you are sure to find both styles, and perhaps


(A)
Palestrina
(B)
Mendelssohn
Lift thine eyes, O lift thine eyes to the mountains, whence
com - eth whence com - eth whence com - eth help.

(A) Harmonies from Palestrina's *Stabat Mater* (sixteenth century). Notice the indefiniteness of the key, and absence of discords.

(B) Compare with the later harmonies of Mendelssohn, which show definite key and cadences, two-bar phrasing, and use of discords.

the simple melodic style as well. Hymns and folk-songs with harmonized accompaniments are the

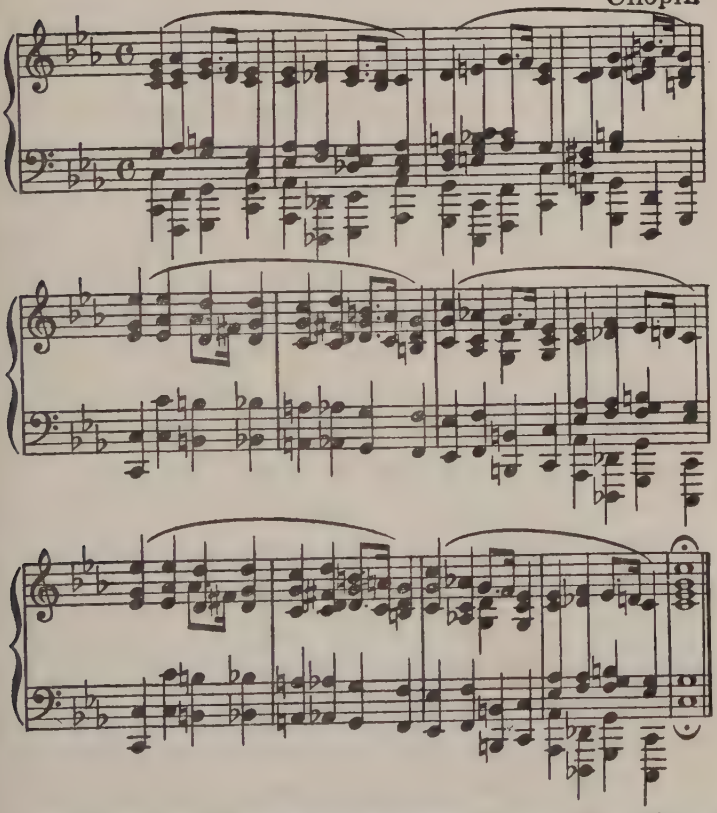
simplest form in which you will meet with chords. You are accustomed to these and must by this time feel how the ordinary sequence of chords progresses, so we may venture to take quite a difficult piece of harmony as an illustration: Chopin's Prelude in C Minor. It is only twelve bars in length, yet so much meaning is crowded into it. It certainly makes chords give us an expression of grandeur: then it is very restful. Some might very well find pathos, even tragedy, in its long-drawn-out minor chords. It is only necessary, however, in order to enjoy a piece of music, that we should sincerely feel it to be beautiful. I hope that is what you feel about this Prelude, and that you have often heard it beautifully played. Now we will see how some of the beautiful effects are obtained.

Look at the phrases and the outline of the melody. You see that bar 2 is a repetition of bar 1 at a different pitch. Repetition at a different pitch is called a 'sequence.' Bars 3 and 4 do not both start with the same interval, but are otherwise similar. A slight tonal difference such as this does not spoil the sequence. This is a very attractive device, because it suggests movement. We feel we are being carried on and on to something important. That sense of movement is very important in all art, because it is just what makes it alive. Here, then,

Chopin gives us this sense of movement by means of his use of the sequence.

PRELUDE IN C MINOR

Chopin



The rhythm is the same for every bar : that gives us the restful feeling we associate with this Prelude. It is really a very slow march rhythm. Now notice

more particularly the chords. The first bar is in the minor mode, the second in the major ; all through we get that alternate use of major and minor. The minor mode used as it is here, in slow time, gives a sad effect which is at once modified by the sudden change to major.

Then there are the chromatic notes. They are the wonder of this short piece. Have you ever seen a toy called a kaleidoscope ? You look into a tube, held up to the light, very much as you look through a telescope, but instead of seeing through it you find yourself looking at patterns formed by little bits of coloured glass. Turn the tube gently round and the bits of glass change places, forming new patterns.

Chromatic chords are like that ; they give that feeling of shifting movement, each shift bringing to us a new arrangement of tones.

Listen again to the Chopin Prelude, and notice especially the effect of that passage of descending chromatic chords which begins at bar 5. There are many other chromatic notes and chords to be found in every bar. The cadences to bars 2 and 4 seem like modulations, and it is hardly wrong to call them such ; but notice that bars 3 and 5 are not in the new key ; each returns to the tonic C minor. It would be more correct to consider the Prelude as a study in chromaticism.

We speak of 'concords' and 'discords' in harmony. The rather natural conclusion is that we mean right and wrong chords, or, at least, pleasant and unpleasant. This is not so; we mean chords that are complete and satisfactory in their effect, and those that need another to follow to give us a sense of completion. Chords are built by adding thirds one over another (see illustration, p. 57). Add two thirds to any note, keeping to the key, major or minor, of the note you start from, and you get what is called a 'common chord.' If you start building on C you place above it E, or E flat, and G. That is the common chord of C major or minor. If you start on B you must put D sharp for the major chord, or D natural for the minor; in both cases put F sharp. Now do you see what I mean by keeping to the key of the note you start on?

Common chords are concords; they sound quite complete in themselves.

Let us now add another third to a common chord; that is a seventh from the lowest note. That seventh changes the concord into a discord; you hear that it sounds incomplete and needs another to follow it. Look at any hymn tune and examine the final cadence. Suppose we turn to No. 24. The last chord but one is, of course, on *soh*, and the last on *doh*, to form the perfect cadence. The *soh* chord has

a seventh from the bass (C to B flat). This is called the chord of the dominant seventh, and it is a very distinguished and aristocratic discord, dating from the year 1500. It has to be treated with proper respect and followed by its resolution on the *doh* chord. Formerly it had to be approached according to rule as well; now it is sufficient if we quit it in the correct manner.

When you make chords of the dominant seventh for yourself, do not forget to put in the key-signature. Hymn 24 is in F major, so you must have B flat as the seventh above C. Play many other final cadences in different keys, and you will soon learn to use it in your own tunes. Also listen to this chord, which frequently occurs in the Chopin Prelude.

By referring to the pattern I have given you and comparing hymn tunes you will see how to form the resolution: the bass moves to *doh*, the seventh falls, the third rises to *doh*.

Chords are often inverted; that is, the root is not in the bass, but in a higher part. Look at the illustration to understand this, and then find examples in hymn tunes. By the 'root' is meant the note on which the chord is built, and it is puzzling at first to find it is not always in the bass, or the lowest note. We speak of chords being in the root positions or as being 'inversions.' The mental effect of inversions

is that they sound weaker than root positions. Also, owing to the intervals from the bass being changed, they may become sweet, harsh, or discordant. We will take one example to show this. In the first inversion of the common chord we get the intervals of a third and sixth from the bass, but no fifth. Now a fifth is a hard, empty-sounding interval, while thirds and sixths are both sweet. Consequently the use of this chord, often called the chord of the sixth, is very useful as a relief from the heavier-sounding root position. Chopin uses it in the descending chromatic passage in the C Minor Prelude. You notice that the effect is to give gentleness to that passage. Try to use some chords of the sixth when you harmonize tunes at the piano, and you will get more variety and avoid using fifths between the same two parts in successive chords. To learn to write harmony, a very fascinating study, you must have special lessons. I have only given you some idea of what it means in the hope of helping you to recognize some of the chords in constant use.

CHAPTER V

FORM

FORM means shape; it also suggests symmetry, which means having parts in correct relation to one another. That is what we look for in buildings; the arches, windows, columns, every part, must be in proper proportion to the other, else the whole will not give a satisfactory impression.

The human body is symmetrical, and animals are built in the same way. It is quite natural, then, that musical compositions should assume a definite shape. This did not happen until about the time of the madrigal. I think you will have grasped the idea that the old church music had very little form about it, and that this was quite right when the purpose was to express aspirations after the Infinite. So until after Palestrina's day, when music began to strive to express everyday life, there was very little feeling for form.

Starting with J. S. Bach, the great polyphonist, secular music begins its development. Hitherto it had been a very backward babe, but now it emerges from the cradle, and its outward form is of the greatest interest to composers, performers, and

listeners, who are in the position of parents, nurses, doctors, and interested friends and relatives.

It is not surprising that the first idea of musical form was to arrange pieces in two parts, for the simplest idea of shape is two proportionate halves. So we get a great many pieces written by Bach, Handel, and the Italian and French composers of this time (seventeenth century) in two-part form. If you think for a moment you will see that this form could not be satisfactory, because, in spite of the fact that we use a great deal of repetition in music, we cannot get the same impression that we get, for instance, from an arch by playing a tune over twice. The arch has a definite meaning and purpose; it is "doing something and going somewhere." A tune played twice over is a bald repetition and nothing else. So a great many pieces were composed having different halves; of course they bear some relation to one another, but they are not the same, and in most of them we never hear the first phrase repeated (examples are *The Bailiff's Daughter*, *You Gentlemen of England*, and *The Bay of Biscay*).

The particular form I am thinking of is the *suite*.

You remember that in the very beginning of this book we spoke of dancing as having given rise to the necessity for music right away back in savage and in Biblical times. Up to now we have followed the

development of sung music, but all this time people have been dancing to music, and we shall see that the two kinds, dance and vocal music, influenced one another very much. We may call dance music instrumental music, because usually there would not be singing and dancing simultaneously for the simple reason that dancers get too breathless to sing. In the case of dance music the instrument or band must play the complete tune with melody and rhythm, and harmony too, if there is to be any, while in the case of vocal music the instruments play only the accompaniment.

Just at this period (seventeenth century) musical instruments had greatly improved. The first pianos, called harpsichords, were being made and taking the place of the virginals and spinets of Elizabeth's time. The great violin-makers, Amati, Guarnerius, and, a little later on, Stradivarius, lived and worked in Cremona and sent their wonderful instruments all over Europe. The wandering musicians carried the national dance tunes and rhythms from one country into another. This was the music the people knew and loved. The composers of the different countries picked up these rhythms, and wrote pieces to be played on the beautiful new instruments, and to be listened to, without any singing or dancing. It was a thrilling moment in the history of music. As I

write about it I feel I should have liked to have been living then! For the first time we get music established as a separate art, instead of being attached to words or movement.

Nevertheless, the form of the dance tunes was still the form used for this first instrumental music. The suite consists of a set of dance tunes, to be played one after another in succession. The principal forms used are: courante, allemande, gavotte, gigue, sarabande, minuet, passepied, polacca, pavane, tarantella, hornpipe, rigaudon. Each of these belongs to a definite country, and when you play or hear them it may interest you to know where each originated. The courante, gavotte, minuet, passepied, and rigaudon are of French origin, the allemande hails from Germany, the sarabande from Spain, and the polacca, or polonaise, from Poland. The gigue and pavane are of doubtful origin; the former we associate with Ireland, and the pavane was very popular in Elizabeth's reign, and is thought to have originated in Padua. There is no doubt about the English hornpipe, nor about the tarantella, a very lively Neapolitan dance, which was considered to be a remedy against the bites of the tarantula. It is even more interesting to learn to recognize the rhythm of each; some are very slow, some moderate, and some very quick. The simple two-part form

which I have explained to you is so marked that you cannot fail to observe it. The chief composers of the suite are: Corelli, Scarlatti (Italian); Lully, Couperin (French); Bach, Handel (German); and Purcell (English).

Another dance form that I have not so far mentioned, because I want to make you see its special importance, is the *rondo*. Now this is a mixture of song and dance, meant to be performed on the village green, especially on great festivals. The choral dance originated in Greece, and there it had a semi-religious significance. The English May-day festivities are a survival of some ancient pagan rite, and the maypole dance and song form a rondo. The form of the rondo is important to us, firstly because it is still one of the most satisfactory forms, and also because from it has developed the greatest of all instrumental forms. In its old shape it goes like this: a solo, a chorus, and a dance. The whole is gone through three times, and there is usually a frolic to finish up; but notice that the solo varies each time, whereas the chorus is always the same. Games are often something like this; "Oranges and Lemons" is a feeble attempt at it. The dance "Sir Roger de Coverley" is a better attempt, but it has no song; the 'Grand Chain' in the last figure of the old-fashioned Lancers is on the same plan. The rondo

form as used by the great composers for instrumental music goes as follows: (1) principal subject; (2) a secondary subject, called the 'episode'; (3) principal subject as before; (4) a new episode; (5) principal subject as before; (6) a frolic to finish up, called the 'coda.' The episodes are in different related keys, while the principal subject keeps to the tonic.

Rondo form is the link between the old two-part dance form and the great *sonata* form, which we must pass on to next. We have now reached the age of Haydn (1732–1809), Mozart (1756–91), and early Beethoven (1770–1827).

You have noticed without doubt that the greater number of the pieces you play, as well as songs like *The British Grenadiers*, are in three parts: the principal melody, a second one that makes a contrast by reason of modulation and other changes, and then the principal melody again and perhaps a few extra bars to make a satisfactory finish. A minuet by one of the great composers named above is a perfect example of this three-part form; it is, in fact, often called 'minuet form.' Listen to one of their minuets; there are delightful minuet albums to be bought, which give examples from each of these composers. They are taken from their sonatas and symphonies, so if you have not one of these albums I am sure you have sonatas by Beethoven or Mozart

in your home, and you will find that the minuet is often the third movement of a sonata. As this is the easiest movement (meaning part) of a sonata, I am taking it first. A minuet is, of course, an old dance form, its rhythm is triple, invariably $\frac{3}{4}$, and the phrases usually four-bar. After three or four such phrases comes a full close and double bar with 'repeat' marks. Then a second part making a contrast, just as in song and other dance tunes. After that there is quite a new bit, marked *Trio*, and this is the real Part II of the minuet. The word 'trio' means 'three,' and this part of the minuet is written in three-part harmony, or counterpoint. Probably it is a survival of a custom that was prevalent when little bands of viols used to play the dance tunes, and in this contrasting bit only three instruments took part. The plan of the trio is similar to that of the preceding Part I, and then we read *Minuette Da Capo*—and we repeat from the beginning to the end of Part I, where you see *Fine*. All 'repeats' must be strictly played, and then you have a perfectly balanced movement in three-part form. Besides modulations, chromatic notes and chords, polyphony, melody with accompaniment, repetition and sequences, I want you to notice 'imitation.' I mention it here because it occurs so often in the graceful minuet. It is another form of repetition, but one part repeats after another,

just as when one person imitates another. The imitation need not be at the same pitch.

Now you are acquainted with three forms of repetition: the first, when a phrase or part of a phrase comes over more than once and is at the same pitch—this may be called 'reiteration'; the second, when the phrase is at a different pitch—this is a 'sequence'; the third, when the repetition is in another part—this is imitation. All three forms are much used in the minuet, as indeed they are in all light pieces, because there is no scope for polyphonic treatment. Already you have really a great many things to listen for. After a time, remember, listening to music is like listening to a language; you understand without having to think what the words mean.

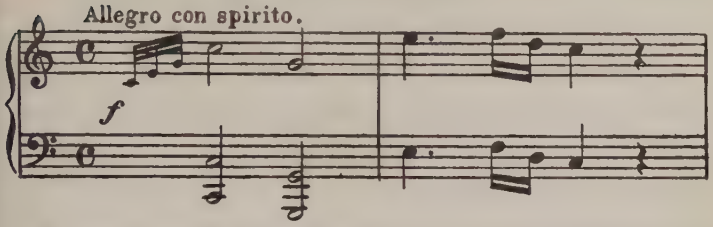
A sonata is the grandest form in which a solo piece can be written. It is always for an instrument or an instrument with pianoforte; the word 'sonata' means 'sounded,' to distinguish it from a sung piece, which is often called a 'cantata.' It consists of three or four 'movements,' and these are so related one to the other as to form one composition. You see it is a development of the suite. Why were not people satisfied with suites? Just because the suite does not express anything; it is merely a collection of pretty dance tunes. What the sonata expresses I am going to try to help you to see.

The four movements of a sonata are usually as follows: (1) allegro; (2) a slow movement; (3) minuet or scherzo (playful, lively); (4) rondo or other jolly movement. Quite often there is an introduction to prepare our minds and souls for the busy time coming.

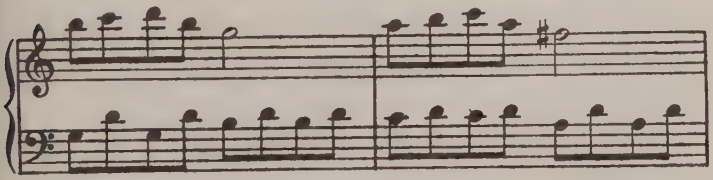
1. *Allegro.* This is a stiff piece of work, and we need to know what it is all about to really enjoy it. If you have really grasped what I have just been explaining about form you will follow this more complicated movement without much difficulty. The movement is in three parts: the first part is made up of two principal subjects. The first subject starts at once in a vigorous, arresting manner, in order to impress the tonality on the listener. The rhythm is usually strongly marked, and we are carried at once into an atmosphere that promises important happenings.

The second subject then comes in; it is in contrast to the first, for key and rhythm are both changed. Not infrequently it is in the melodic style and to be played *piano*, while the first subject is marked *forte*. By now you are accustomed to find that a modulation to the dominant key is very usual; from minor to major is another very common modulation. The second subject is in one or other of these related keys. There is a short passage between the two subjects to bring about the modulation.

ANALYSIS OF SONATA IN C BY MOZART
(FIRST MOVEMENT)



A typical opening to a first subject. The little rhythmic figure of the second bar is important; it is used extensively in the development section. The first subject continues for thirty-two bars, when, after a modulation into G major (the dominant), the second subject appears in that key.



Opening of the second subject, which proceeds on its course for twenty-four bars, displaying new rhythms and ending with four bars of coda. After the double bar the development begins. The opening of the first subject appears in G minor, then in D minor. The rhythm of the second bar is emphasized by repetition in varied forms, and the melody from the coda reappears in A minor. The opening of the first subject is now stated *fortissimo* on the chord of A minor, then on the chord of G, bringing us to the recapitulation in the tonic key, the second subject and final coda being also in the tonic.

This is, broadly, the plan of hundreds of sonatas, symphonies, overtures, and the compositions known as ' chamber music.'

The above can be explained diagrammatically as follows :

Exposition	Development	Recapitulation
Introduction	Working out	Restatement of
1st Subject	Free fantasia	exposition
Bridge or episode		Coda
2nd Subject		
Short coda		

This is often so interesting and beautiful that it is given the same name as the in-between bits of the rondo—the episode. The dominant key goes on until the double bar is reached; there may be another short passage here to make a suitable finish to Part I of the movement.

If you have not been following any sonata at the piano or in your head whilst reading the above, you ought to do so before going any farther. There are miniature sonatas called 'sonatinas,' and you can quite well follow the form from one of these at first. Listen for the two principal subjects to begin with, the details you can notice later.

After the double bar the second part of the movement begins. It is called the 'development,' for now the composer develops his theme. I have used the word 'theme' here because it literally means a set subject. Part I was the announcement of the subject on which the composer intends to address us; for this reason you may call Part I the 'exposition.' In the development he discusses his theme. Which style of music do you think best expresses discussion? I am sure you will say "Polyphony," and that is certainly true, for counterpoint often sounds like a number of people discussing a subject. (When we play counterpoint we must be careful not to make it sound like a quarrel!) So we often get polyphonic

passages in the development, or imitation in easy sonatas. There will be modulation too, and probably some rhythmic devices. Sometimes only one little phrase is chosen for development, and it is unusual for the second subject to enter into the discussion at all! In fact the second subject is like a gentle but dignified lady, who stands somewhat aloof from the hurly-burly of life, and reigns by virtue of her beauty rather than by her intellect. The discussion having been brought to a satisfactory conclusion by a return to the tonic key, we enter on Part III. It is a repetition of Part I, the exposition. How satisfactory it is to hear it over again! It reminds us of the last scene of a play when all the players assemble on the stage. Often there is a grand passage at the end, called the 'coda,' or 'drawing together,' and sometimes there is a last word introduced (Beethoven is very fond of doing this), as though the composer were loath to stop, and thinks of just one more secret he wants to tell us. That is the end of the first movement. It is very important to master the form of this movement; it is what we mean by 'sonata form,' and many other pieces are written on the same plan.

2. The second or *slow movement* is a distinct contrast to the first. We need a rest after such strenuous work, and so we get something that is lyrical or

romantic. The form is often that of the rondo without having its character. A beautiful song-like melody will come round again and again, and in between we get the changing episodes. I always feel that the great composers did not mean us to trouble ourselves to think about the form of their slow movements, but just to lean back in our chairs, sit very still, and let the beauty of the music sink into us. Try the slow movement of Beethoven's *Sonata Pathétique* in this way.

3. The *third movement* (sometimes omitted) is often a minuet, the form of which we have already studied. After the slow movement the old graceful type of minuet, in slow time, is not a sufficient contrast. It gradually lost its character and became livelier and livelier! Then Beethoven changed its name and wrote *Scherzo* over his third movement, making it playful in character. He really expresses the spirit of fun in his scherzos, and many of them seem to represent fairies or gnomes at their frolics. The form of the scherzo is the same as that of the minuet with, in some instances, changes in the rhythm from triple to some other time.

4. The *fourth movement* is sometimes a rondo, sometimes in free sonata form; that means, having the two principal subjects repeated in Part III, but without the elaborate development section. It is

easy to tell which form it is in by noticing whether the principal subject recurs three times—when it is rondo form—or, together with the second subject, twice. In either case it is a jolly movement, suggestive of a family party.

Now let us try to see what the whole sonata stands for. I once heard a teacher compare it to a house. You enter through the porch ; that is the introduction. Then you go into a room fitted up for work ; that is the first movement in sonata form. After that you need to rest ; there is a room where you may take your ease, and let your mind wander to pleasant fancies ; that is the slow movement. Next you feel you want a game ; there is the play movement. Last of all you join the other inmates of the house in the dining-room, to finish your day in pleasant talk. I cannot think of any better comparison than that to help you to grasp the meaning of a sonata. As you hear more and more sonatas you will realize how form expresses life.

Distinguish carefully between what I have called ' style ' and ' form.' All three styles are brought into a sonata, and if you play you will find you want a different ' touch ' for each. If you listen you need to feel differently about each. This will come by noticing each style as the composer uses it to express varying moods.

CHAPTER VI

ORCHESTRAS

TO go to a really fine orchestral concert is a musical feast. So far we have not talked very much about musical instruments, each of which has an interesting history and its own special use in the orchestra. Some you know already: the piano, the violin, the trumpet, the harp, the flute, the drum. The organ we associate with church.

Read in your Bible the description of King Nebuchadnezzar's orchestra (Daniel iii). The instruments mentioned are the "cornet, flute, harp, sackbut, psaltery, dulcimer, and all kinds of music." [1] The other instruments named in the Bible are viols, pipe, trumpet, shawm, and timbrels. Queen Elizabeth's orchestra was pretty much the same. You will find many references to instruments and their music in Shakespeare's plays. Some of the instruments have changed their names in the course of time, and all have been developed and improved.

[1] The Biblical student of course realizes that the translators of the Authorised Version used the names of the musical instruments with which they were acquainted. They would be at a loss to give any other translation to the Hebrew names.

The ' recorder ' is mentioned more than once ; it is also called the ' pipe,' and you will find a lesson on how to play it in *Hamlet* (Act III, Scene 2). It is made on the same principle as the ' penny whistle.' The lute was played by every cultured gentleman in Elizabeth's time, and by many gentlewomen. It was used largely as an accompanying instrument to a singer, just as the minstrel used his harp. So usual was it for every man to play the lute that it was the custom for a barber to keep one in his shop for his client to use while waiting to be shaved !

We find that Shakespeare alludes to a " consort " and to " broken music." That needs explaining. At this period it was usual to form little bands of instruments of one kind ; this was called a ' consort.' Thus there could be a ' consort of viols ' or a ' consort of hautboys ' ; but if one kind of instrument entered into a ' consort ' of instruments other than those of its own family the result was called ' broken music.'

Haydn (1732–1809) was the first composer to write for a full orchestra, and from his day more and more instruments have been added. The following is a list of the instruments which formed Haydn's orchestra ; Beethoven used the same with the addition of three trombones.

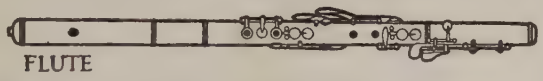
Strings	*Wood-wind*
1st violins	1st and 2nd flutes
2nd violins	1st and 2nd oboes
Violas	1st and 2nd clarinets
Violoncelli	1st and 2nd bassoons
Double-basses	

Brass Instruments	*Kettledrums (Timpani)*
1st and 2nd trumpets	One tuned to *doh*
1st and 2nd horns (sometimes four)	One tuned to *soh*

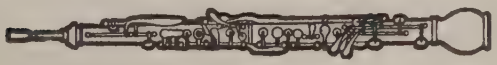
Study the illustrations to learn the look of these instruments. The strings you know; but perhaps you are not sure of the difference between a violin and a viola. The viola is larger than the violin; it is sometimes called the 'tenor,' which means the 'holding part.' The tenor voice sings the cantus in the old church music—that is, 'holds' the melody, while the other parts sing the *faux bourdon*. Then any instrument having the same compass as the tenor voice was called by the same name. In a string quartet the viola takes the place of the tenor voice. Its compass—which means the range of notes it can play—is a fifth lower than the violin.

The wood-wind, so called because the instruments are made of wood and are blown, are more difficult to recognize. The flute is easy, because it is held horizontally; so is its little brother, the piccolo.

The oboe or hautboy, and descendant of the Biblical shawm, is difficult to distinguish at first from its near



relative the clarinet. Both come from the shawm family, but their tone differs very much. If you look carefully you will see a difference in their mouthpieces. The oboe has a double reed, and the clarinet a single. The tone of the oboe is thin and piercing, that of the clarinet rich and mellow. Both are called orchestral instruments, but solo bits are often given to them in the orchestra and in chamber



music, the clarinet being the more favoured on account of its beautiful, expressive tone.

Samuel Butler, who was a great music-lover, wrote in his notebook that the oboe was a clarinet with a

cold in its head and the bassoon the same with a cold in its chest! It is true the bassoon gives out some very gruff, almost husky, notes. As its name suggests, it is a bass instrument, and we cannot do without it in a properly balanced orchestra. It has also been described as the clown of the orchestra, and has often been used to introduce the comic element into a composition. It is easy to distinguish by its appearance, because it is bent back on itself, otherwise it would be impossibly long. It has a long curled mouthpiece.

BASS CLARINET

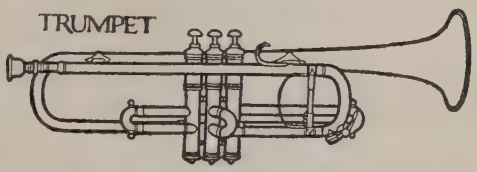
The brass instruments are made of brass or silver. The trumpet you know by sight, and you can recognize its martial, flaring tone. It is a difficult instrument to play and, in consequence, the easier cornet is not infrequently used instead. You remember how often and how strikingly the trumpet figures in Bible stories. The walls of Jericho could not withstand its repeated blasts. In the Book of Numbers (chapter x) we read of the silver trumpets

BASSOON

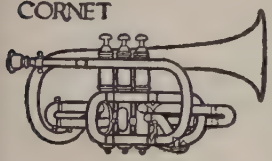
BASSOON REED

DOUBLE BASSOON

that Moses had made; we still make them of silver sometimes, the tone then being sweeter. If you have ever heard the solo "And the trumpet shall sound," from Handel's *Messiah*, you are not likely to forget its telling notes.



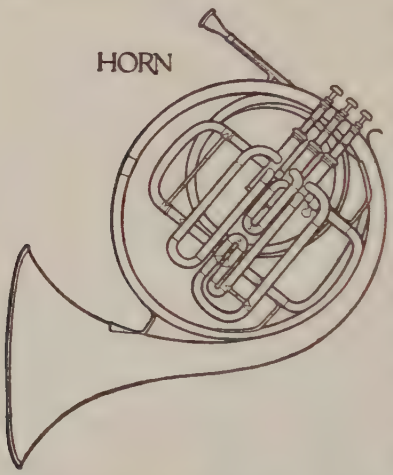
The horn is the curly brass instrument. Of course you know the huntsman's horn, and you may have seen and heard the horn that is still sometimes blown on coaches. The orchestral horn is descended from these. By the use of what are called 'crooks' to alter the length of the tube, the pitch can be changed and a much wider range of notes becomes available.



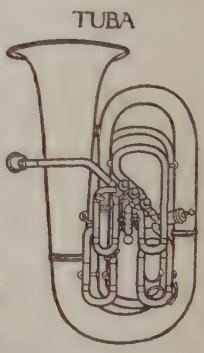
There are also 'valve' horns, but they are mongrels! It is a very important instrument in the orchestra and often has long solos. It can be tender and pathetic, poetical and pastoral—giving us an outdoor feeling. But it can also blare, and then care must be taken not to mistake it for the trumpet or the trombone.

The trombone is called the sackbut in the Bible. It is easy to distinguish by its appearance, because you can see the player drawing the tube to make it

longer or shorter as he wants to blow high or low notes. Listen carefully to the trombones; they form part of the backbone of the orchestra as it has been since Beethoven's time. They are necessary now to balance the large number of strings that are required in the great orchestral works.

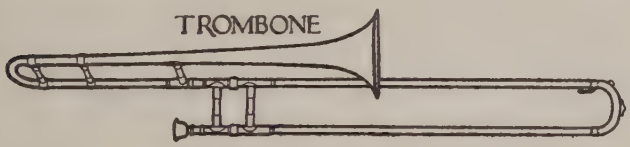


All of us, especially the boys, feel we would like to play the drum. It is not so easy as it looks; there is a great art in the handling of the stick and using just the right muscular force to get the right tone. Then think what a splendid sense of rhythm a drummer needs! We all need this if we are to be musicians, but one must need in addition great concentration and 'presence of mind' to come in exactly at the right moment when there are so many 'rests,' and when a part is so independent of the other instruments. Sometimes you will see a third kettledrum in the orchestra;



this is tuned to *fah*, the sub-dominant. Thus the drums can play the three primary notes of the scale: *doh*, *soh*, and *fah*. You will see the drummer tuning his drums by turning the little handles which tighten the parchment. Sometimes the drums are tuned to other notes than those just mentioned.

These are the principal instruments of the orchestra required to perform compositions by



Haydn, Mozart, and Beethoven. When we talk about modern music I must introduce you to several more. The great thing is to go to orchestral concerts and see and hear these instruments. You can learn a good deal by watching bands in parks and other public places. These bands are usually for wind instruments, so they will not be arranged like the concert orchestra. They afford a splendid opportunity of studying wind instruments, as you can get quite close to the bandstand. Then there is wireless broadcasting, giving you an opportunity of hearing the best music well played. At the time I am writing there are serious defects in the broadcasting of orchestral music. These may be remedied before long; in any case, it is

very enjoyable and a great advantage to be able to hear orchestras in your own home. The most fortunate thing of all that can happen to you who are beginners is to be able to attend orchestral concerts especially arranged for children, where both the instruments and the music are explained by the conductor.

So far we have been considering the instruments of the orchestra ; let us now talk for a few moments about what we hear when the orchestra is playing.

It has been said that the orchestra is to the musician what his palette is to the painter. All the time he is composing his music he is choosing which instruments he will combine ; which shall take the solo and which shall accompany, in the melodic passages. Which shall answer one another in the contrapuntal developments ; which shall combine in the harmonies. He has to consider soft and loud, *diminuendo* and *crescendo* ; to get a proper balance of tone so that one part does not drown another, or one phrase assume an undue prominence over another. He must know which instrument will express what he feels and wants others to feel. This is very like what the painter has to consider in regard to colour.

Doubtless many people get a certain enjoyment from listening to music without knowing even so much about it as I have been telling you. Yet I am sure really to feel the meaning of an art-creation we

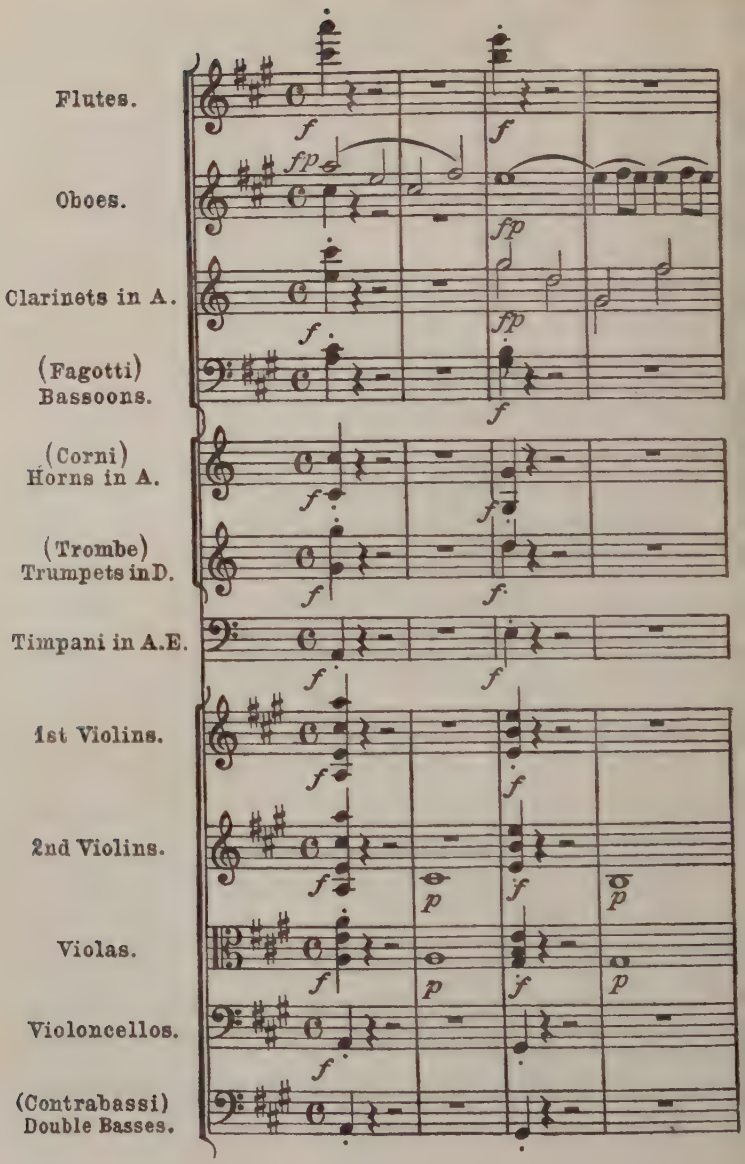
must be in sympathy with the creator. We must feel why he has done this and that, and what he is expressing. To like music because it is a pretty noise is hardly worthy of intelligent beings, and only the most trivial music can be appreciated in so superficial a way. That kind of music can be most delightful and useful. It makes a party jolly, it cheers us up when we are tired or dull, and a great many people like to hear it in restaurants. So do not let us despise 'light music' as it is called, but take it as a pleasant rhythmic jingle to make things lively!

The grandest piece of music an orchestra can play is a *symphony*. When you have begun to like listening to sonatas and can follow the form, then you will want to understand a symphony. The form is the same as that of the sonata; it is a sonata for the orchestra.

The easiest symphonies are those by Haydn and Mozart; the most difficult those by Beethoven and Brahms. The first two Beethoven symphonies are no more difficult to follow than those of Haydn, but you must remember that in music, as in many other things, you will understand best what you like best.

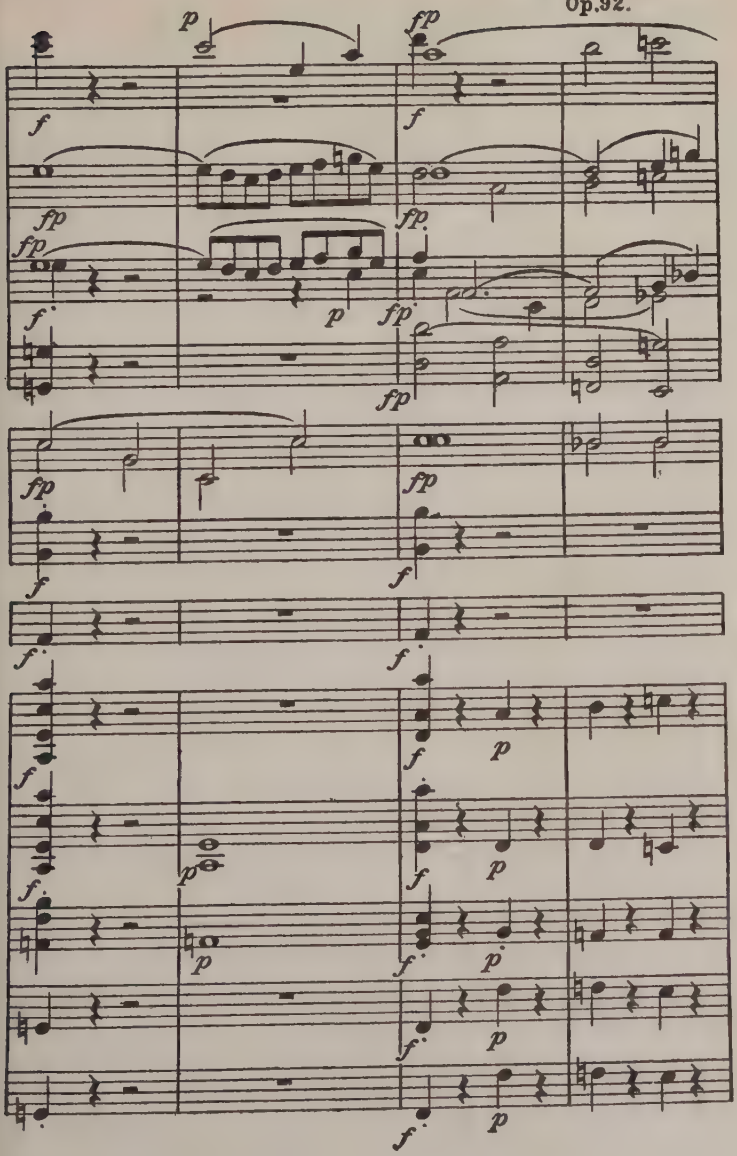
HOW TO READ A FULL SCORE

Reading from the top of the page downward, we find the arrangement of the instruments is usually as follows: Flutes, oboes, clarinets, bassoons, horns,


Flutes.
Oboes.
Clarinets in A.
(Fagotti)
Bassoons.
(Corni)
Horns in A.
(Trombe)
Trumpets in D.
Timpani in A.E.
1st Violins.
2nd Violins.
Violas.
Violoncellos.
(Contrabassi)
Double Basses.

BARS OF SYMPHONY No. 7

L.van Beethoven.
Op.92.



trumpets, trombones, drums, violins, violas, violoncelli, double-basses.

The clarinets, horns, and trumpets are called 'transposing' instruments, and some instruction and thought is needed before their parts can be followed. It will be seen that they do not produce the actual sound that is written. The names of the instruments are always printed on the first page of the score, each being allotted its own line, and the transposing instruments are each specified as being in B flat, A, F, G, or C. Their parts appear to be written in a different key to the other instruments. What really happens is this:

A clarinet, horn, and trumpet in B flat produce a sound one note lower than that actually written; those in A a sound two notes lower than that written. Horns in G and F give sounds a fourth and a fifth lower than written. Notice, however, that a trumpet in F gives a sound a fourth *higher* than written, while a trumpet in C produces the same as written.

The clef used for the viola and for the tenor trombone is the 'C' clef; on whatever line it is placed, that line stands for 'middle C.' It is placed on the third line for the viola and is called the 'alto' clef. An instrument having the approximate compass of the tenor voice requires its part to be written with the fourth line as 'middle C.' In this way a preponderance of leger lines is avoided.

CHAPTER VII

THE SYMPHONY—THE CONCERTO—CHAMBER MUSIC

LET us imagine we are to go to a concert where a symphony is to be played. We will go in good time so that we can watch the performers come in and take their places. Very often the drummer comes in early, because his drums take some time to tune. If there is a harp the harpist will also arrive early for the same reason. We shall find on the programme that the drums are called by their grand name, the timpani. Soon the other performers walk in, carrying their instruments, and now is the time to recognize them by their appearance. They all have to tune and, as they like to play little flourishes, we may get a chance of distinguishing their tones. It helps very much to notice where each group of instruments is sitting, because then we can see as well as hear them play their solo bits. What gruff notes the double-basses play while they are tuning! They are so deep we can hardly hear the deepest as notes at all! Double-bass players have to train their ears to hear these tones, as if they were to play out of tune the whole orchestra would sound wrong, and the music be spoilt.

Now the conductor comes in; we applaud him by way of greeting and as an assurance of goodwill. Every one is quiet; the performers stop tuning and the people stop talking and rustling their programmes. The violinists put their bows to the strings, wind instruments are at the lips of their players, the conductor's stick is uplifted. There is a moment of deep hush and expectancy. The stick goes down, and the symphony begins. This is the introduction; sometimes it is a great chord from the full orchestra that breaks on our ear; sometimes a slow and dignified passage. Whichever it be it is meant to put us, the listeners, into the right spirit to listen to what is to come. The introduction finishes very likely with a significant pause on a discord, or a run on the violins that leads straight into the first subject of the allegro. The music here is strongly rhythmic, pulsating with life. It expresses something of what we feel at the beginning of the day, when we start out vibrating with life and vigour. Our mood merges into one of quiet restfulness; we are called upon to admire, to be moved by the power of sheer beauty, as the second subject comes singing in. The different instruments now answer one another like people conversing, and now combine in gorgeous harmony.

Soon the music becomes more difficult and com-

plicated; we have got to the development. Just like life! We have problems to solve and difficulties to wrestle with, and the music expresses this so well that for the moment we wonder if we are going to get lost. No; there is the first subject throbbing first in one part then in another, changing its key, changing its tune a little here and its rhythm a little there; tangled at times in discords and counter-rhythms, but recognizable all the time. You may find at first that the development is very confusing, and will be quite glad when it is over! After a time, when you have heard ever so many developments, you may find it the most interesting bit of all. You will be anxious to listen how the composer is going to work it out, and when it is over you will want to call out "Bravo!"

Now comes the beginning part over again. If you have found the development section a bit dull you will feel now that the sun is shining again and we are on the way home. How happily the second subject rings out in the tonic—the 'home' key. All the beautiful little bits of melody from the different instruments sound out again, and there will be a grand coda to bring the movement to a finish.

I have sketched out what might be called a typical first movement, but you must not expect every symphony to be exactly the same. Many, for

instance, have no introduction. Just as each church varies from every other, yet is so alike in form that you can say at once, "This is a church," so no two symphonies are quite alike.

Next, the slow movement. There is no more to be said about that, for it is just the same as in the sonata, only perhaps a little longer. We may relax and let the music speak to us. The crowded hall and sitting so still, not to speak of the strenuous time we have been through with the first movement, may combine to make us drowsy. We shall wake up readily enough in the scherzo! You remember that Haydn and Mozart call this movement minuet; in either case it will be a 'play' movement, whether it be boisterous and romping, or graceful and delicate. Notice the contrast of the trio section; only a few of the instruments come into this bit, and you will be able to notice which they are and learn to recognize them.

The last movement will be a lively one. Often it is in rondo form with the principal subject coming round and round. All the instruments will come in, as if to say, "Now let's have a jolly time all together." It is suggestive of laughter and merry-making, and of everything ending happily. Again, though, do not expect every symphony to be alike.

A grand coda brings all to a finish. This is the

time to applaud and make the conductor bow his acknowledgments, not at the end of each movement. The symphony is meant to be a continuous piece of music, and not a set of pieces having no relation, other than that of contrast, to one another. It expresses for us the constant changes of feeling that we experience in life. Like life, it should flow on like a river, while we are borne along on its current. As you get more and more practised in listening you will feel this to be true. Therefore it is best to learn all about the symphony at home, as you are doing in reading this book. Get some one to play bits of the symphony, such as the principal subjects of each movement, before you go to the concert. Also read the lives of the great composers. There is not space in this book to tell you much about them, but to finish this chapter I am going to tell you some of the characteristics of the great symphony-writers.

HAYDN (1732–1809) is called the 'father of the symphony,' because he was the first to write in the form I have been describing to you. He also arranged the orchestra according to the plan we have been studying. He was a peasant by birth, and some of his ancestors were natural musicians. It is said his father used to play the harp at his cottage door in the evenings, and sing the folk-songs of his country. The Haydn family belonged to a part of Austria

called Croatia, and it is the folk-songs of his people that Haydn has woven into his works. Like many another musician he began his musical life as a choir-boy. You must read the story of his interesting life; how he rose to be Court musician, and how he visited England. He wrote a hundred and twenty-five symphonies and many other compositions besides. Many of these symphonies are never played now, but there are several favourite ones that are frequently heard. Some have titles to them: "Farewell," "Oxford," "Surprise," "Military." All his music is full of beautiful tunes; some gay, some rollicking, some tender, some serious. They are always simple, clean, straightforward, and happy. That is the character of Haydn himself. When you have got to know him well you will always recognize him, and will need no programme to tell you that his symphony is being played. There is a word that sums up him and his music exactly—spontaneous.

Mozart (1756–91), whose life-story you must certainly read, began composing when little more than an infant. He was the son of well-to-do parents, his father being a good musician and the teacher of his son, Wolfgang Amadeus, and his daughter, Nannerl. Both the children were taken early to Court to play before the Emperor and Empress, and travelled hither and thither, getting praise and caresses

wherever they went, and, as Wolfgang himself precociously remarks in a letter to his mother, " moving only in the best circles." So his early surroundings were different from those of Haydn. He was born in the beautiful town of Salzburg, so he was also an Austrian ; but Austria was a very big country, and the folk-songs that Haydn was brought up on were quite likely unknown to Mozart. However that may be, Mozart, using the same style and form as Haydn, has quite a different ' idiom.' His music is courtly, graceful, and delicate. This does not mean that he does not give us jolly tunes with strong rhythms. On the contrary, the ' pull ' of the rhythm of the minuet in the *Jupiter* Symphony is irresistible, and it is well to know this, one of the finest of Mozart's minuets. Everything flows from him with such ease and grace that it is not surprising that he wins homage from every generation, and no one can be said to be musically educated who has not sat at his feet. That ease and grace are largely owing to the fact that he was so great a genius that he literally wrote music as easily as we write a letter, and also to the fact that he was brought up on the best music. It was something that he " moved only in the best circles," but still more important for posterity that his mind associated only with what was pure and lovely.

He lived for only thirty-five years, and the last

years of his life were sad. He seems to have had all his triumphs and all his adulation too early ; but he has the homage of the ages.

Beethoven (1770–1827) is considered to be the greatest of the symphony-writers. His sonatas too are the greatest of their kind, and many of his other works bear the stamp of imperishable genius. Like Shakespeare, he expresses for us, through the medium of his art, every emotion that is common to human nature. Tragedy, comedy, sorrow, joy, conflict, peace, romance—these and many more emotional qualities he expresses in his immortal works. He was deaf, and you can believe what a terrible affliction this would be to a musician ; he seems to have missed the great joy of life experienced through human love, friendships, and social intercourse. Yet he tells us not only of his sorrows, but of his joys. Deprived of the pleasure human society gives, he seemed to find his recreation in outdoor life. The singing of birds gave him great pleasure. Could he hear it ? Or could he only recall what he had heard as a boy, before his deafness came on ? Probably he could hear bird-songs for some time after he was unable to hear ordinary talking, because partially deaf people can often hear quiet, shrill sounds. You will be wondering about this when you listen to his *Pastoral Symphony*. It describes in music a day in the

country. Beethoven warns us in writing, under the title of the symphony, that he means to give us impressions, and not pictures, of nature. The murmur of the brook, the singing of the birds—these he may or may not have been able to hear at this time. But he could watch the villagers assemble on the green and join in a country dance; he could see the approach of the storm and the lightning's flash.

Beethoven's first two symphonies are very like those of Haydn and Mozart. Instead of composing great works when he was a boy, he did not really find his own genius until he was over twenty, although he had always meant to be a musician. Read his life; it is sad, but it is good. His faults of character are very obvious: he was quick-tempered, rough in speech, and sometimes in action too. He was brought up in a rough home and had a hard time of it. He wins our love and our pity as we read about him. As we listen to his music he wins our admiration and our homage. You may know the symphonies of Beethoven all your life and yet not exhaust their meaning.

SCHUBERT (1797–1828) and Beethoven lived at the same time in the city of Vienna, yet they never became friends. Schubert was a very shy man and Beethoven very deaf; on the two occasions they met no conversation took place between them. As

a musician he may be mentioned in the same breath as Beethoven. He has left us one symphony of unsurpassable beauty, the "Unfinished." It ends at the slow movement. As I shall be telling you presently, it is as a melodist that Schubert excels. He does not ask us to take part in the deeper emotions of life; he is no Shakespeare. He is rather a lyricist. He composed with extraordinary ease and fluency; some think if he had had more training in writing counterpoint he would have done better. We cannot judge; in so doing Schubert might have lost his wonderful genius for melody, and that would have been deplorable. He wrote other symphonies besides the "Unfinished"; one in C major is played, the others are shelved. He lacks concentration, and makes his big works too long. Mendelssohn and Schumann, who belong to the nineteenth century, also wrote symphonies, and you may hear these sometimes. They are hardly favourites. Most people, I think, would rather listen to any one of the above.

Brahms (1833–97) is the greatest symphony-writer since Beethoven. At first his works may seem dull and uninteresting. A further acquaintance causes us to realize how far our judgment was astray. His style of composing reminds me of elaborate embroidery; the pattern is there, but you have to keep your eye fixed on to it. His melodies are ravishingly

beautiful, but, like the wildflowers of early spring, they are often hidden in the thicket. His four symphonies are often played at good concerts. If his music is not easy to listen to, it is still more difficult to play. It is all golden; as you get to know it thoroughly, new beauties are constantly manifesting themselves to you. Brahms has a very distinctive style; quite different from any other composer, he yet resembles Beethoven in his seriousness and in the appeal he makes to the emotions. Still, you have to climb up to him, while Beethoven—so it seems to me—comes rushing forward to meet you.

Tschaikowsky (1840–93) is the last great symphonist of the nineteenth century. As his name tells you, he was a Russian; consequently his 'idiom' is different from that of the composers we have just been considering. His orchestral colouring is wonderful; he puts out the richest, most vivid, and daring pigments on to his palette, and the tone pictures he paints are emotional to an almost distressing degree. For this reason his music is generally less satisfying than that of the other symphonists. It moves us, disturbs us, and we go away with the feeling that a problem is left unsolved. You must remember, however, what I said before, that all people cannot feel alike on these points. "One man's meat is another man's poison" is a proverb

very applicable to music. You will most likely enjoy listening to Tschaikowsky; his bright and vivid colouring is fascinating. He requires extra instruments in the orchestra to produce it. These I will explain when I tell you about modern music. Tschaikowsky is at the parting of the ways. He used the same sonata form as his predecessors, but he also embarked on a newer form.

Other compositions besides symphonies are written in sonata form. An overture more often than not has a place on the programme of an orchestral concert. Originally an overture was the opening to an opera or oratorio. It can still be that, but there are also what are termed 'concert overtures,' which are complete in themselves. They bear titles which explain what is their intention. For instance, Beethoven's overture *Coriolan* is a description in music of Coriolanus' character and fate. The typical first subject well expresses deeds that are warlike and adventurous, while the second subject tells of the love of mother, wife, and child. A fugue is very usual in an overture; it can well express a warrior in action, or the conflict of a hero torn betwixt two rival claims. Beethoven excels in being able to indicate in his codas the end of the whole matter. The last notes of *Coriolan* are heartrending in the depths of their tragic import.

The overtures to Mozart's operas are played at concerts; also the preludes to Wagner's music dramas. The former anticipate the spirit of the opera, while the latter are a kind of 'table of contents' to the drama in music that is to follow. Thus the overture is a most attractive composition, and if there be any who find the symphony 'too much for them' they would do well to concentrate on the great overtures for a time. Every public band plays them.

THE CONCERTO

The *concerto* is a piece of music for a solo instrument with the orchestra as an accompaniment and background. Think of what the background is to a picture in which a portrait or group of figures stand out, and you will get a good idea of what a concerto is meant to be. Mozart, Beethoven, Mendelssohn, Tschaikowsky, and Brahms have written concertos for both pianoforte and violin as the solo instruments. Schumann has left us a pianoforte concerto that is deservedly popular, in the best sense of the word. You will find they are in sonata form, but the plan is somewhat different, and there are usually only three movements, the 'play' movement being omitted. I am going to give you the usual plan of the first movement, not because it is necessary for

you to learn it, but in case you want to refer to it when you are going to a concert to hear a concerto. *Tutti*, meaning 'all,' is the term used to signify that the orchestra is playing without the soloist.

PLAN OF FIRST MOVEMENT OF A CONCERTO

i. A long *tutti* passage in which the principal subjects are introduced. The second subject is sometimes reserved till later.
ii. The solo instrument now comes in with the first subject.
iii. The first *tutti* is repeated with the solo instrument playing. This passage ends in the dominant (or other related key) and completes the exposition.
iv. A short *tutti* leads to the second solo, which forms the development section and returns to the tonic key.
v. Principal subject played by the orchestra and taken up by the soloist.
vi. Final *tutti* to bring the movement to a close.

There is usually a long, brilliant passage called the *cadenza* for the solo instrument during this last *tutti*, and sometimes another in the last movement. This is a very impressive way of ending, and is really part of the coda. It gives the performer a chance of showing what he can do; formerly he had to compose it, but now it is usually done for him, and in consequence is often a very beautiful bit of music—a kind of retrospect of the movement.

Beethoven improved this as he did every form.

The above is the concerto plan as arranged by Mozart. It will give you a clue to the other concertos in spite of some differences that it will interest you to notice for yourself.

CHAMBER MUSIC

When music, as it were, first came out of the church, a name had to be given for the compositions intended to be performed in rooms and halls. These 'halls' were not, of course, concert-halls, but the large banqueting-halls in palaces and noblemen's houses. Hence the name 'chamber music' was given to it. It took the place of the traditional, extemporized music of the travelling players. You will remember that it was in our Queen Elizabeth's reign that such music began, and Shakespeare refers to "consorts" of instruments. From such beginnings the perfect music of the string quartet arose. A 'consort' of viols, consisting of two violins, a viola, and a violoncello—that is what we mean by a string quartet. It would take too long to tell you how this type of music developed during the sixteenth and seventeenth centuries, but you may hear little bands of musicians who go about giving concerts of this old-world music, and most charming it is. Briefly, it was largely an imitation of the madrigal and other vocal forms, with delightful polyphonic

passages, and wandering melodies that carry us back to past ages. Haydn, with his constructive genius, saw the possibilities of the string quartet, as he did that of the orchestra, and used the sonata form as the shape in which to express the inspirations that poured into his soul. The combination of instruments is perfect, for it is founded on the four natural human voices—treble, alto, tenor, bass. The other symphonists followed Haydn's lead, and we have quartets by Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Brahms, and Tschaikowsky, all using sonata form and writing such beautiful music that as we listen we feel, "Well, this is perfect music!"

Other instruments have been added to the quartet, so that we get quintets, sextets, septets, and octets. We have also pieces in which certain of the instruments are left out, and the piano, as a rule, fills in the missing parts. These are called trios, and sonatas for violin (or other instrument) and piano. Inconsistently the latter are never called 'duets,' but are all the same classed with the others as chamber music.

You may be inclined to think that this class of music is easier to listen to than symphonies. No rule can be laid down about what depends so much on individual taste, education, and temperament; but

the contrary is supposed to be more common. What I have explained to you about the 'colour' of the wood and brass instruments gives a great attraction to the orchestra, so that we find quite unmusical people enjoying its performances. A coloured picture will please a greater number of people than a fine etching. I cannot promise you that you will enjoy chamber music with the same assurance with which I tell you that you are sure to enjoy overtures and symphonies. A good piece to hear first is the quintet by Schumann; it is delightfully fresh and full of variety.

To conclude this chapter I should like to put up an advertisement: "Wanted! More boys and girls to learn orchestral instruments. Violins, violas, 'cellos are welcomed, but wind-instrument players are especially needed."

CHAPTER VIII

VOCAL MUSIC

WE have been silent on the subject of sung music for a long time; this is because music to words is always easier to appreciate, the words explaining to us what it means. Why are words set to music? Why don't we just sing "La-la-la" to the tune? I expect you will say, "Because we always have sung words to music, and it is natural to do so." That is a very sensible answer, but it hardly touches the root of the matter. When a real musician puts music to words he does so because he finds a meaning underlying the words that they alone do not express vividly enough. He should not add a meaning that is not there, but he may create an atmosphere, as Mozart does in a song about *The Violet*, which makes us feel as though we were really in a wood gazing at that simple flower, and entering into its very essence. A song about a storm will certainly give suggestions of the tumult of wind, water, and thunder; also the fear and awe of the spectator. Too often more than suggestions are given, and imitation of natural phenomena becomes too realistic, the effect being ridiculous or

grotesque. A great composer never errs in this way, and it would be good practice to learn to discriminate between good and bad songs from this point of view. Often a song expresses the mood of a certain period and then dies because the circumstances which produced it have altered. A good example of this is *Tipperary*, the song which so cheered our Tommies during the War.

The classical songs are those which appeal to every age, because they refer to sentiments that are natural to everybody. Of course, happily, we are not all alike ; so one person has strong patriotic feelings and prefers songs expressing love of country ; another person only cares for romantic songs, and yet another craves after serious sentiments. We must neither expect every one to like the same kind of music nor expect that we shall never change our own tastes. Let us try to understand all types of music so that we may sympathize with everybody, and also that when we change our minds we may know of the music that will suit our new mood.

Here I have touched on a very important function of vocal music : it binds men together ; it is socialistic. You sing together at school. For the time being Jones and Smith have forgotten their difference over that cricket-match, while Robinson has for the moment ceased to smart under the snubs of his

prefect. I cannot recommend the habit of humming tunes (or no tune) while you go about, because it is so very unpleasant for others. But to have a song ' running in our head ' will keep the black dog off our backs.

The first classical songs you learn, then, are those in your school song-book. I have shown you how they are made, so now we can pass on to the vocal music of the great composers at the point where we left off—the church music of Palestrina, and the madrigal in Elizabeth's reign.

Bach wrote quantities of vocal music in the polyphonic style and with instrumental accompaniment. If you have been able to get acquainted with Bach's style by hearing or playing some of his pianoforte works, you will easily be able to understand his big vocal works, especially if, at first, you follow the printed music. If possible, begin by hearing his Passion music. This is performed in Lent at our big churches in London and other cities where they can get good enough choirs. Often it has to be done with organ accompaniment instead of orchestral, but the organ is second best. Bach uses the words of the Gospels and other parts of the Bible to narrate the story of the Passion of our Lord. The custom of doing this dates from the early Middle Ages, when miracle plays were performed in the churches. When

religious dramas were no longer acted the great composers concentrated all their powers on getting the dramatic effect through words and music only. The *Passions* of Bach stand supreme; he was a sincerely religious man with imaginative powers that enabled him to enter into the workings of the minds of those who took part in that greatest of all dramas and tragedies, and with the deepest reverence to suggest to us what may have been the feelings of our Lord.

In between the incidents of the sacred story are 'chorales,' verses in hymn form, to be sung by the congregation. These provide relief to what would otherwise be a strain, and also give the listeners an opportunity of joining devotionally in the Passion. Join in the chorales when you go to hear the Passion music, for then you will enjoy it far more.

Bach wrote several *Passions*, two of which are frequently performed: that according to St Matthew and that according to St John. His great Mass in B Minor must also be mentioned—a work of colossal dimensions.

ORATORIO

Next came the oratorio; the name tells you that it must mean a work to be performed in an oratory, or private chapel. It originated in Italy, and it is another descendant of the medieval miracle play. Haydn wrote oratorios, the most celebrated of which

is *The Creation*. The name which we associate with this type of composition is, however, Handel.

The life-story of GEORGE FREDERICK HANDEL (1685–1759) is one that you must certainly read. It is full of interest and adventure. He was a native of Saxony, travelled in Italy when he was twenty-one, and after visiting England a few times finally settled down here for the rest of his life. While on his travels he became intoxicated with the idea of writing operas in the Italian style, but the operas he wrote are never performed now, although some of the *arias* (as that solo form is called) are favourite tunes to this day: for instance, the Largo in G.

After his failure with opera Handel concentrated on that other form he had met with in Italy, the oratorio. He took the Haymarket Theatre for the purpose of giving oratorio performances twice a week. *Saul* was the first to be performed there. On this occasion, we read, at the close of the first half of the work, Handel stepped to the organ and played a mighty impromptu *cadenza*. It was no doubt a thrilling performance, for Handel was a genius at the organ as well as on paper; it gave that dramatic touch which, introduced at the right moment, cannot fail in its appeal to the human heart. From that moment oratorio was to be a success, and Handel went on to produce *Israel in Egypt*, *Judas Maccabæus*,

and others there is not space to tell you about here, because I want to rouse your interest in his greatest work, *Messiah*.

This masterpiece was composed in twenty-three days. Handel had been going through a harrowing time of poverty and misery, and it seems to be literally true that he wrote this oratorio in a state of exaltation, and surpassed his own previous sufficiently great achievements.

Messiah was first performed in Dublin in aid of a charity. Handel started off for Ireland with the parts for the performers, but when he got as far as Chester the weather was so stormy that it would be impossible for him to get across the sea. So he decided to stay the night at Chester, and he and the cathedral organist met at an inn. There and then it was decided to have a trial performance of the *Messiah*, and the organist hastily collected his singers; doubtless he accompanied, and Handel conducted! How exciting that performance must have been! How proud must have been the organist and his choir for the rest of their lives! The performance at Dublin met with the greatest success, the tickets having sold so freely and the seats being placed so closely together that ladies were requested "to come without their hoops."

So started on its life-journey a work that has moved

crowds to enthusiasm in other countries besides our own ; it still does this, and probably always will do. The Handel Festival, after being suspended during the War, is now resumed. It takes place in the centre of the Crystal Palace, a choir of over three thousand voices singing the majestic, easy-flowing fugues and the compact, resounding harmonies in which Handel excelled, while an orchestra of three hundred accompanies.

Probably after Handel's *Messiah* the most popular oratorio is Mendelssohn's *Elijah*. I think it is also that composer's greatest work ; it was produced at Birmingham, so we are inclined to think of it as our own special property. So many English composers have devoted their talent to oratorio that space forbids the mention of them. I will only advise you to hear the beautiful oratorios of our greatest living composer, Sir Edward Elgar—*The Apostles* and *The Dream of Gerontius*.

A few words about the plan of the oratorio before we pass on. We have seen that it was originally meant to be church music, and we still have musical festivals in our cathedrals at which oratorio occupies the chief place. At the Crystal Palace, the Albert Hall, and at the concert-halls throughout the country there is no pretence of a devotional atmosphere when oratorio is performed. The soloists appear in even-

ing dress, and the audience applauds at the close of each item, the soloists bowing their acknowledgments in the usual way. This is what the English like, and Handel showed his genius in perceiving this, no less than he did in his compositions. The words used are those of the Bible, with certain exceptions, and tell some story. The soloists impersonate the characters, and the chorus carries on the story or perhaps comments on what has just been sung. The vocal fugue is an important part of the work. Then there are the little bits of narrative that link the events of the story; these are half sung and half spoken. This is called 'recitative,' a form taken from the Greek drama and used also in religious worship, and retained in the customary intoning of the priest. The solos give an opportunity for the use of accompanied melodies; there are usually movements for the orchestra alone, such as the "Pastoral Symphony" in the *Messiah*, and vocal duets, trios, and quartets. Thus we get the three chief styles that I have described in detail, and, in addition, the ancient, very impressive style—recitative.

THE OPERA

An opera is a drama set to music. There are as many kinds of operas as there are dramas: serious, tragic, comic, romantic, and 'mixtures.'

Like oratorio, opera started on its career in Italy. About the year 1600 a little group of serious-minded literary musical men met together to consider the means of wedding the old classical stories to music. They took the old Greek drama as their starting-point; hence the earliest operas were on the well-known story of Orpheus and Eurydice. Recitative was largely used, and the chorus commented on the events as they happened.

The first opera-writer whose name you should remember is GLUCK (1714–87). His *Orfeo* (*Orpheus*) is performed in England every now and again, and we all ought to see it. It is very beautiful and expressive. It is also serious, and if you read the story of opera more fully than I am able to give it you here, you will realize what a great advance this opera is on anything that had preceded it.

Haydn wrote no operas; Mozart wrote several that, like his other works, are still the joy of all who can appreciate pure music. He wrote in what is now called the Italian style, at which Handel was unsuccessful. Until nearly the end of Victoria's reign this was the only kind popular in England; for one thing, there were then far more composers of the Italian than the more serious style inaugurated by Gluck.

Before I explain the differences of these two styles

I want to introduce you to a composer whose name I have kept back until now, for the reason that I consider it is as an opera-writer that he shows his distinctive genius. It is the name of the greatest musical composer England has ever had, HENRY PURCELL (1658–95). Notice his dates; he was born before Bach, Handel, Haydn, and Mozart, and died before they wrote their great works. He was a chorister of the Chapel Royal and afterward organist at Westminster Abbey. In his short life he composed "28 odes, ayres, songs, etc.: services, about 50 anthems, sacred songs, psalms, hymns; sonatas for violin and bass, Harpsichord Lessons, etc.; and the music to about 30 dramatic works." He never travelled in Italy, but some of his fellow-choristers from the Chapel Royal were sent over to Paris by Charles II, who did not like English music, to learn the Italian style, which had taken firm root in France. They profited well by their experiences there, and one youth in particular, Pelham Humfrey, was able to pass on what he had learnt to Purcell. Nevertheless, Purcell had sufficient original genius not to imitate the French-Italian style. He went straight on with the English idiom as it had been passed down from Elizabeth's time. His dramatic work are not Italian operas; they are descended from the 'masque.' The masque, as you have probably

learnt, was a slight dramatic work, with songs and incidental music, generally performed to celebrate a marriage or birthday. The most celebrated masque is *Comus* by Milton, the music by Lawes. Purcell really wrote operatic music in his *Dido and Æneas*, a dramatic work written for a young ladies' school. He did not restrict himself to the Roman or Greek stories, but set the English story of King Arthur to music, and also *The Tempest*.

Purcell died very young; what he might have accomplished had he lived to old age we cannot conjecture. At any rate, it is certain that he would have planted the English musical idiom so firmly that it would not have been uprooted as lightly as it was a few years later by Handel. Herein lies the tragedy; English music has never recovered itself. The English assimilated the Teutonic idiom, flavoured with the Italian, administered by Handel, and it has evidently suited their tastes well enough. Many of us would like to hear our native music restored, but there is some difficulty in reviving what has so long been allowed to rust.

Now to resume the story of Italian opera, which you see can be either operas written by Italians, or imitations written by composers of different nationalities. We have said that Mozart wrote 'Italian' opera, but this refers to the pattern from which he

started. He greatly enriched the style, and, what is more, he made the music express the personalities of the characters. The stories are not what we care for now, but they were popular stories well known to the people of Germany at the time.

As Mozart wrote opera after opera he developed the Germanic tradition more and more. *Figaro* and *Don Giovanni* came first, and then what is considered his masterpiece, *Die Zauberflöte* (*The Magic Flute*). The story is rather fantastic, and has some reference to the freemasonry of the period. That will not prevent your enjoying it.

The French operas are usually classed as being in the Italian style; also the English, including Purcell's, and those by Balfe (*The Bohemian Girl*) and Wallace (*Maritana*).

The comic operas of Gilbert and Sullivan are too well known to need any description. There has never been a happier partnership between librettist and composer. Words and music combine in so satisfactory a manner that we lose sight of the fact that neither apart has any interest. It is as the founder of Savoy opera that the name of Sullivan is famous.

Important French operas are *Faust* and *Romeo and Juliet* by Gounod, and *Carmen* by Bizet. Debussy and Charpentier are modern French opera-writers.

The Italians make a goodly list. A few notable operas are Rossini's *The Barber of Seville*, *Semiramide*, and *William Tell*; Verdi's *Il Trovatore* and *Othello*; Mascagni's *Cavalleria Rusticana*; Leoncavallo's *Il Pagliacci*; Puccini's *La Bohème* and *Madame Butterfly*.

The German school stands out distinctly from the Italian; the chief differences you will be able to understand when we talk about the operas of Richard Wagner. But you cannot realize what these differences mean until you have been to operas in the different styles. You can, however, learn a good deal from listening to the overtures, and at concerts you will often hear the arias, solos, and duets sung. Perhaps you have a good pianist at home who will play overtures to you, or at least the principal themes.

Gluck, you remember, started the German school with his *Orfeo*; next came Mozart's *The Magic Flute*. Weber made the next move in improving the opera. His overtures are wonderful: *Der Freischütz*, *Euryanthe*, and *Oberon*. It would be difficult to decide which is the most beautiful of these three. His operas are seldom performed; the staging is too complicated on account of the supernatural element which he introduces.

Beethoven left us one opera of great beauty, *Fidelio*. It is difficult to classify, for it stands by

itself. Beethoven wrote no less than four overtures to his one opera, three of which are known under the name of *Leonora*, the name he first gave to the work. *Leonora No.* 3 is the most often played at concerts; it gives you a summary of the story, which is highly dramatic.

Richard Wagner is the greatest of all the German opera-writers; indeed, he is considered to be one of the greatest musicians who have ever lived. He stands at the parting of the ways; many people consider him 'modern'; others think he belongs to the past. However that may be, I am going to put off telling you about his operas until the chapter on modern music, if only because I have made this chapter long enough!

CHAPTER IX

ROMANTIC MUSIC

SOME people will tell us that the only thing that matters when we play or listen to music is that we should feel it. Now, of course, I do not wholly agree with them, or I should not be troubling to write this book. I think it is necessary for a full appreciation of any art that we should understand it with our minds; but I agree that understanding it should help us to feel more and more what it is about life that the artist is telling us. So here is a chapter all about 'feelings.'

Romantic music is generally supposed to be the contrary of the classical music, written according to prescribed form, that I have told you so much about. This may be a convenient way of classifying different styles of music—'styles' here meaning 'according to the contents of the music,' and not referring to the three styles of writing—but you will see that sonatas and symphonies can be highly romantic even when written in sonata form. Beethoven is certainly romantic; he is spoken of as being the first to introduce a definitely romantic element into the old forms.

What does this term 'romantic' mean exactly? It comes from the Italian *romanza*; the French word *roman*, meaning a novel or story of human life, is the same thing. Originally this was a love-story, but now, while a romance still means that, we extend the meaning to beautiful descriptions of any incident in life, and to nature and her moods, and our own moods, thoughts, and feelings.

You will readily see that song has always been 'romantic'—with the exception of church music. The savage's music is certainly so, and all the folk-songs, and every song you can think of. So we may say that romantic music grew up as an attempt to express through instrumental sounds alone all that songs with words had hitherto expressed. You will remember that I emphasized the truth that music should express the feelings that are too deep for words. It can also express complex emotions, that is, the mixed feelings we can have about one thing at the same moment. Words are at best awkward to express these complex feelings; you would have to use long sentences to express what a few bars, perhaps only a chord, of music would express better.

Sometimes you shed a few tears over a book. At other times you catch yourself laughing aloud; and haven't you often been so absorbed in a book that you have not heard someone speaking to you?

Think too of your feelings of admiration for the hero, your indignation at the evil machinations of the villain, and your joy when all comes right in the end. Not only when you read stories, but when you experience things for yourself—when you love the sea, the mountains, the wind, the sun and moon, clouds, trees, flowers; climbing, running, playing games, working, saying your prayers and trying to think about God—all these feelings, which you most likely never speak of because they are "too deep for words," are really and truly expressed in music. It is good for us that they should be, and that we should enjoy finding it so.

The first composer fully to realize this and to be successful in carrying out his ideals was ROBERT SCHUMANN (1810–56). He was the son of a bookseller, and used to spend a good deal of his spare time reading the novels and philosophic books he found in his father's shop. The novels of Sir Walter Scott had just been translated into German, and what with reading these and other romantic books he became thoroughly soaked in the spirit of romanticism. Fortunately he was a musical genius; after trying to study law at the wish of his parents, he finally settled down as a composer and musical critic. He married a clever and devoted woman, who, as one of the most gifted pianists we have ever had,

interpreted his pianoforte works to the whole of musical Europe. Moreover, as a teacher, she trained a band of pianists to carry on the Schumann tradition.

I expect you know some pieces by Schumann; if not, do at once make the acquaintance of his *Kinderscenen* (*Scenes of Childhood*). Look at the titles of these short pieces, and you will see that they are all romantic in the sense I have been explaining: *Playing Tag*, *A Child's Prayer*, *Quite Happy*, *Knight of the Hobby Horse*, *Wild Horseman*, *The Merry Peasant*. Listen to these and many more, and judge for yourself if Schumann has not succeeded in expressing our 'feelings' about things. These *Scenes of Childhood* were written while his own children were growing up. He wrote much other music—symphonies, the concerto for pianoforte that I mentioned before, chamber music, and songs.

Songs seem to come rightly under the heading of romantic music, because it must have been from first finding out how wonderfully music can add to the power of words that composers got the idea of writing for the piano 'songs without words.' The greatest of all song-writers, the one who expressed the spirit of romance before Schumann and Mendelssohn were born, is SCHUBERT. I have told you that it is as a melodist he excels, but I think we ought to

add that not only are his melodies superlatively beautiful and appropriate to the words, but his accompaniments are often masterpieces in the art of expressing 'atmosphere.'

One of his greatest songs is *The Erl-king*. This, by the way, is said to have been written on the back of a menu-card, while Schubert was awaiting his dinner It describes a father riding, with his child in his arms, through a forest in a terrible storm. The accompaniment makes us feel the fury of the storm from beginning to end; it also makes us feel the terror of the child, the fear and anguish of the father which he conceals from the child, and the wiliness of the Erl-king's daughter. At the end the simple announcement that "The child was dead" and the sudden ceasing of the storm in the accompaniment express most vividly the father's complete loss of all feeling about the storm or anything else but that one awful fact—he is holding a dead child in his arms.

Schubert wrote all kinds of songs; they are by no means all dramatic like *The Erl-king*. He wrote over six hundred songs, so the books tell us, of which about four hundred are published. The names of some of the best known are: *Hark, Hark! the Lark, Who is Sylvia?, The Trout, Hedge-roses, The Wanderer, Wanderer's Night-song, Death and the*

Maiden. These lovely songs are heard too seldom at concerts, and may be too difficult for you to sing and play yourself, so why not learn to read music silently as you do a book, and hear it in your head? It is not recorded that Schubert ever sang a note himself; it is recorded that he never even heard anyone sing many of his songs. He wrote them down at any time and in any place without an instrument on which to try them! The deaf Beethoven did not hear the half of his great works. Take a book of songs and begin now to see if you cannot learn to hear in silence! Then when you do *really* hear them you will enjoy them ever so much more.

When I mentioned 'songs without words' just now, you probably thought of FELIX MENDELSSOHN. He was a romantic composer, a contemporary of Schumann. I said that *Elijah* was perhaps his greatest work, but he is certainly known best as the composer of the *Songs without Words*. That is all the title Mendelssohn gave to them, excepting just to mention that one is a Venetian gondola-song, and another a folk-song. The titles you often hear attached to the separate pieces are all fanciful, and were never intended by the composer. Nowadays we have many pieces for the pianoforte that are more expressive of our ideas than these *Songs without Words*, but when they were written they were the

only pieces of the kind, so you can imagine what pleasure they gave.

Mendelssohn wrote very beautiful descriptive overtures. He excelled in the expression of fairyland, so when he undertook to write incidental music to Shakespeare's *Midsummer Night's Dream* he was able to produce a masterpiece. In the very first chord of the overture he transports us to fairyland, and he keeps us there! His genius is shown in this alone: a clumsy composer might have carried us over in stages and by degrees, but, of course, that would have been quite wrong. One goes over into fairyland in a twinkling of the eye, just as Mendelssohn takes us.

Another overture tells us about the impressions he got from a visit to Fingal's Cave. Indeed, his visit to Scotland made a great impression on him, and much of the music he wrote at this period is in a style reminiscent of this.

Mendelssohn wrote a great deal of almost every kind of music excepting opera. Although he lived such a short time (1809–47) he managed to get through an extraordinary amount of work, but he did repeat himself. He has to a great extent lost his popularity, and it is as well we should know why. He was a rich man and never came up against life as did Schubert, Schumann, and Beethoven. Consequently he cannot tell us about the deeper things

of life as they did. He could not write anything to compare with *The Erl-king*. One tires of his oversweet expressiveness, although there are times when one finds him refreshing. There is a period in our life, too, when many of us 'love' Mendelssohn! You need not be ashamed of doing so, nor need you be surprised if you tire of him.

Frederic Chopin (1810–49), a native of Warsaw who made his home in Paris, expresses a different spirit from the last composers. His works are, with one or two exceptions, for pianoforte solo. He is the pianist's great joy and, at the same time, his torment! All the great pianists play him, and all the poor ones murder him! He does not put titles to his pieces so that we can tell by them what he wants to express; consequently we hear a well-meaning schoolgirl playing, in a gay and tripping manner, a valse or nocturne that is fraught with the deepest melancholy, while a pompous and joyous polonaise is rendered almost as a funeral march! He does not seem to have understood children or to have thought about them when he composed. Nevertheless, young and old like the beautiful rhythm of his valses, and his exquisite chromatic harmonies—you remember the Prelude in C Minor—and wonderful arabesque-like 'runs' and arpeggios. These things and others people enjoy in his music, without being

able to understand quite what he means. I can give you a clue to his meaning; he felt deeply the conquest of his country, Poland, by the Russians, and often he is bewailing that, and expressing his love of country and of his compatriots. He gave many concerts in aid of refugee Poles in England, when he was poor himself. He was very delicate, and suffered much from bad health most of his short life.

Johannes Brahms is a very different personality. As he was a German and expressed his national idiom in an undiluted form we would naturally expect that. I want you always to realize the difference nationality makes to a composer. Then when you go to a concert you will not expect a symphony by Brahms to be comparable to one by Tschaikowsky, for instance, nor Chopin's pianoforte works to resemble Schumann's.

Brahms belongs to two schools. I have already given you a little sketch of him as a composer of symphonies in the classical style. He is the last of the classicists, and a worthy successor of Beethoven. Now I take him up again as a romanticist. You see when he lived; it stands to reason that he must be influenced by Schumann and the other composers in the new style, as it was then. Brahms and the Schumanns were close friends, and a great violinist named Joachim belonged to the same circle.

The songs of Brahms are very beautiful and very original; you may not think them very attractive at first. Similarly with his pianoforte works. There are no descriptive titles to let us know what he is telling us; he uses the names "Ballad," "Intermezzo," "Rhapsody," but we must find out from listening to the music what kind of story he has to tell. Sometimes he puts a verse or verses at the head of his piece; a famous example is the *Edward* ballad, written to express the awful tragedy related in that old North-country poem. He is very fond of great deep, sonorous notes and chords, organ-points, and bits of melody booming in the depths. They give a wonderful feeling of immensity, like the sea, or the chasms one can look down into from mountain-tops.

The only English composer of this period whose name is worth mentioning is STERNDALE BENNETT. His works are not distinguished; if it is too drastic to say that they are a feeble imitation of Mendelssohn it is certainly true that what he wrote we could well do without. But we must remember that if he could not revive the English school of composers, he worked hard to keep up the interest of the English in music. As a teacher he was sufficiently distinguished to be made Principal of the Royal Academy of Music, which had been opened in 1824.

You must read the story of this very interesting period more fully than I have been able to describe it to you here. Madame Schumann's life as a performer and teacher is a story not only of great talent, but of great courage and devotion. In her day the chief concert-hall in London was St James's Hall, near Piccadilly Circus. During the season, every other Monday, a concert of high-class chamber music and solos was given. These were called the "Monday Pops," because they undoubtedly were the most popular concerts in London. There the Joachim quartet played several weeks each year; there was heard Madame Schumann in her husband's romantic pianoforte works, and many great singers sang the classical songs of the great composers. Those of us who can recall them regret very much the disappearance of St James's Hall and these "Monday Pops." But we cannot bring back the past! If we try to do so we only get an imitation, for, try as we will, we can never repeat that subtle something which we call 'atmosphere.' At a concert it is the attitude of the audience toward the music that largely contributes this feeling which makes one performance of a work, by the same executants, so different from another. True, the work must be worthy and worthily performed; then, is the audience responsive, concentrated, absorbed in the

music ? Or is it out of touch, fidgety, cold, and distracted ?

It is natural that one generation should be different from another. We want progress in music ; change does not always mean progress, but I think it means life. Music is changing because people are changing in their tastes and in their needs. The music of Mozart, Beethoven, Schubert, Brahms, and the rest is not dead; but we want something else that will express ' the spirit of the age,' and that brings me to the last stages of our journey—the consideration of modern music.

CHAPTER X

MODERN MUSIC

ALL that we have said about the different styles and forms of music, and about changes and developments, may be summed up by saying that man is ever trying to express life more fully. Music to appeal to us must not only tell us about life, but actually express the flow of life. We divide out our time, and have certain hours for this and certain seasons for the other. That is a very important and convenient arrangement, but life is something deeper than this; the thoughts and emotions within us that vary from hour to hour, and the unseen, unnoticed growths and developments that are always going on—these are closer to what is meant by life than are the time-tables we make. Consequently we are not surprised that there came a time when composers came to feel that sonata form, with its rather stiff three parts, and the four separated movements, was an expression of our time-table life rather than of life itself. The old masters succeeded in spite of the stiff form, and now comes a day when it is felt to be a hindrance and a trammel to further progress: so it must go.

The musician who, by example and influence, was the first to bring about the changes which launched the school of modern music on its voyage was Franz Liszt (1811–86). He called his symphonies "symphonic poems." He did away with separated movements, and made the work a continuous piece to be played without stop. Then he proceeded to tell a story; he set himself a programme that he meant to go through; hence the name 'programme music' is attached to such pieces. We can usually trace some adherence to three-part form, for that is a very natural and convenient form of stating what has to be said, but not the formal exposition, or statement, development, and restatement, as it was in the beginning; for life does not repeat itself in that way. What Liszt does is to give us a principal theme, or *motif* as it is usually called, and make that express the subject of his story, or the personality of his hero. This *motif* will change in different ways, by being added to or by being condensed; discords may change into concords, and elaborate polyphony be woven round it; rhythms can be changed—anything, in fact, that the composer can invent—so long as the *motif* does not become unrecognizable. In this way the change and development which are the very essence of life can be expressed. You will grasp this idea when you consider for a moment that, however

much you may alter as you grow it is still *you* who are the subject from the cradle to the grave! So we feel there is something in this newer form that is very expressive of life as it actually is. Of course, there are other themes or *motifs* besides the leading one. They are introduced as the composer needs them without regard to form.

Liszt called this method of changing a theme "theme transformation," and that term is so very apt that it is worth remembering. He wrote twelve symphonic poems, but they are not often played. His compositions are not so important as the great influence he had in the development of music. If you have heard of him before it is probably as a pianist, for he transformed the art of piano-playing as much as he did that of theme development. He introduced the 'orchestral' style of playing and astonished the world by his extraordinary powers. I need hardly say that this style has not died out. We try to imitate it to-day. Liszt was a Hungarian, and did his duty as a patriot by composing a set of Hungarian rhapsodies for the pianoforte, which are often performed. You may hear, too, at concerts 'paraphrases' of big orchestral works which he wrote to display his extraordinary technique. Rubinstein, a Russian, was another wonderful pianist; he was a contemporary of Liszt, and it would be difficult to

decide who was the greater player. Their style of performance was different from that of Madame Schumann, and these two styles are still in existence to-day. The one—the ' Schumann ' style—may be called the ' classical,' and the other the ' modern.' I have wandered from the consideration of the symphony to tell you these details about Liszt and his pianoforte-playing, because I want you to get these two impressions of the work of this great artist : that he wrote a new kind of symphony, and developed the art of pianoforte-playing.

We will now speak of the symphonists, since Brahms and Tschaikowsky, of the different European countries.

The great point to remember is that form is no longer the important vehicle of expression it was with the classicists ; now the ideals of composers are centred on making the folk-song of their country the material of their melodies, and using ' new ' chords and rhythms. Neither the chords nor the rhythms are so new as they seem, for both are derived from the old styles of music that were used by the people before music was written down. What we now mean by ' scales ' did not exist ; there were certain intervals of melody that were natural to the people and which form what I have called the ' characteristic idiom ' of a country. There were no ' bars,' so

rhythm was free and untrammelled. So, when composers feel that they want a new mould in which to express their ideals, they go back to origins. This is the true meaning of being original, and when we say that such music is 'new' we must be careful to remember that we mean 'new to our generation'; the origins are as old as man.

Edvard Grieg (1843–1907), whose music I am sure you must know and like, was a Norwegian, and set out determinedly to develop the folk-song of his own country. Norway is particularly rich in native melodies, and Grieg was thoroughly soaked in these old songs. The intervals and rhythms are very distinctive, and you need only take one or two of Grieg's most characteristic pieces and learn them by heart, and you will know the Norwegian musical 'idiom.' Such pieces are *Solvejg's Song* and *Wedding Day*. Grieg was a great friend and admirer of Schumann; hence there is a certain resemblance between the two composers, which you will be able to detect. This brings us to a point which I wish to emphasize: a composer who wants to speak to all men must not be exclusively national—he must also be cosmopolitan. Consequently we find that these modern composers, while using their native idioms, present them in such a form that all peoples can understand them. There is also such a thing as

being 'bored,' and this happens when people talk too much about themselves! I am not sure that Grieg does not do this.

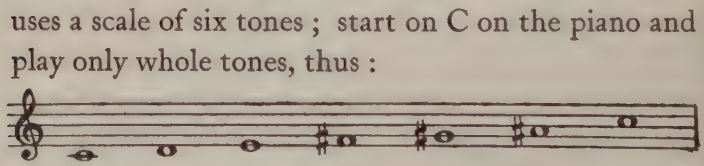
Smetana started a movement in Bohemia for the development of the national music, and Dvořák (1841–1904) carried it to a successful climax. You will hear his symphony *From the New World* quite often at concerts, and his chamber music is deservedly popular. Rather strangely, this symphony is not built on Bohemian folk-song at all, but on the idiom of negro melodies.

César Franck (1822–90), the great Belgian composer, is one of the many musicians who came under the influence of Liszt. He is essentially a religious composer; whether he is composing an oratorio or a symphonic poem, chamber music or a sonata, or solos for piano or organ, a devotional atmosphere pervades his music. He makes his melodies 'circle' round a centre, instead of modulating, and this is his way of expressing the sense of infinity which I alluded to before as an essential of religious music. His well-known Symphony in D Minor is in the classical form, but freely handled. It is not at all difficult to follow, and the beautiful 'circling' melodies carry us along with them. Franck's music is reflective without heaviness, so I have no hesitation in recommending you to hear it when you can. He left

numbers of pupils to carry on his work ; perhaps the most illustrious of these is Vincent d'Indy.

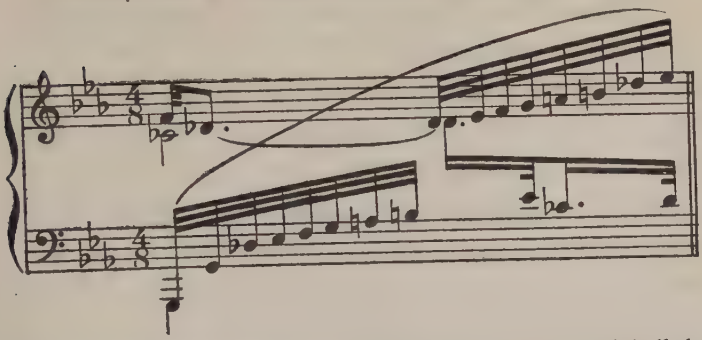
The next group of French composers, Debussy and Ravel, struck out on still another path. The latter composer's works are difficult and complicated, so I advise you to leave them out of your *répertoire* or concert programmes for some time. His music cannot be said to be popular in this country, so that one seldom hears it.

Claude Debussy (1862–1918), on the other hand, has written charming music for young and old to enjoy. Perhaps you have met with his *Golliwog's Cake-walk*. It is a charming piece that anyone can play on the piano who has got on a little way. He understands children as well as Schumann did, and although some of his pieces which are simple in thought are very difficult to play you will enjoy listening to them. You will notice at once that his music is quite ' original.' What has he done ? He uses a scale of six tones ; start on C on the piano and play only whole tones, thus :

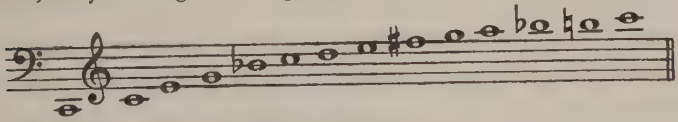


You will recognize that scale as coming over and over again in Debussy's music. Then, of course, if the scale is different we shall get different harmonies. So the chords sound very peculiar to us at first, and

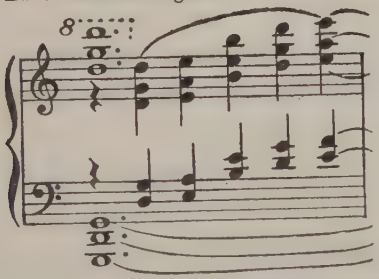
I. Debussy's use of the whole-tone scale in *Reflets dans l'Eau*:



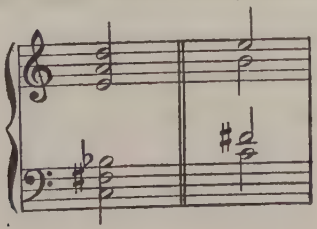
II. The modern composers do not confine themselves to chords built by adding thirds one above another; they use any notes they please from the 'harmonic series.' The following are the notes produced by striking a bell, or by blowing into an open pipe—called 'Nature's chord':



III. Debussy's *La Cathédrale engloutie*:



IV. Chords built in fourths, used by Scriabin. These, and similar chords, may be found in the works of many modern composers.



we wonder if they are 'wrong'! Debussy did not go back to folk-song for his 'idiom'; he studied what is older than that—the sounds of nature. He listened to bells and to bugles, instruments which give only natural sounds, for neither need any mechanism beyond the impact of metal against metal, or the breath directed down a tube. In such pieces as *La Cathédrale engloutie* nature's chords are used to suggest the lapping of the sea against the cliff, the distant roar of the undercurrent and the movement of fog. Then the submerged cathedral bells are heard, suggestions of singing and organ music, as in its splendour the noble building reveals itself. *Jardins sous la Pluie* is another piece in which Debussy's 'new' harmonies express most beautifully natural phenomena. Deluges of rain fall on the parched ground; thunder and lightning are suggested; flowers lift up their heads, their delicious fragrance mingles with that of the wet earth, while all the time the rain continues, but at last it subsides to the merest patter on the leaves. Many more of his pianoforte pieces will give you the greatest pleasure to hear, and when your ear has grown accustomed to his methods you will enjoy listening to Debussy's big orchestral pieces—which are, however, as delicate and fanciful in structure as his piano pieces—such as *L'Après-midi d'un Faune*.

We must now leave the French modern school of composers, and, in passing, I must just mention an American composer, Edward MacDowell (1861–1908), who has written such attractive pieces for the piano. There is really no more to say about them, for they explain themselves without being commonplace. There are sonatas and difficult pieces as well, and these are apt to get overlooked in this country; but they really represent MacDowell at his best.

Of modern English composers of course Sir Edward Elgar comes first. He has composed, besides the oratorios I mentioned, two important symphonies, a violin concerto, also one for violoncello, and a sonata for violin and piano. He has not done anything of importance for the piano. Modern English music is more interesting to musicians than to people in general. Perhaps it is because it is largely experimental; perhaps it is because we have lost faith in ourselves as musicians, and are like the people in the Bible who asked: "Can any good come out of Nazareth?"

I have explained what a great influence an audience can have at a concert: it is useless to pipe to people who will not dance. Moreover, that spirit of doubt is terribly contagious, and we seem to have caught it badly. Perhaps by the time the new generation has grown up a great musical genius will have arisen

among us: one recognized by all the world; that I think is what we really need to restore the confidence we lost after Handel's time. Meanwhile, I think we have plenty of composers who can write us delightful children's pieces in modern style. Out of many I will only mention one, Walter Carroll.

Russian Music. It is necessary to know something about the music of Russia, for the composers of that country have already written works that are constantly being played at our concerts. Also, there is a quantity of Russian piano music that is both simple and attractive, and quite distinctive in its style. There is what is called the 'Nationalist School'; this started with Glinka, who wrote operas on historical episodes, and employed national rhythms and songs as the basis of his music. The name of the opera which inaugurated this school of national music is *A Life for the Czar*, and it was first performed in 1836. That was a long time ago, and much progress has been made since. About 1860 a band of five men pledged themselves to the service of Russian music, the names of four of whom often appear on our concert programmes: Balakireff, Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff.

These men achieved most splendidly what they set out to do. The heritage of Russian folk-song is almost without limit, and, in addition, the people are well

acquainted with the ancient Church modes. You remember that these modes, or scales, are of Greek origin, and the music of the Greek Church, to which most of the Russian people belong, is built on them.

This is the material used by these composers, which they combined with the technique of Western musical art. Moussorgsky and Rimsky-Korsakoff wrote wonderful operas, which you must make a point of hearing. In addition to operas Rimsky-Korsakoff has written almost every type of music, and his symphonic poems are frequently played. *Scheherazade* is the one I think will appeal to you most, for it relates in music the delightful stories of *The Arabian Nights*. Borodin's opera *Prince Igor* is yet another grand achievement; magnificent national dances are introduced, and, as you doubtless know, the Russians are the finest dancers in Europe. Borodin has composed other great works, two fine symphonies in the classical style, and chamber music. Neither has he forgotten to write little piano pieces suggesting Russian life. These and many other fascinating pieces by Russian composers are to be found in the albums of Russian piano music. Glazounoff, Rachmaninoff, Scriabin, Stravinsky, are all great names which you will meet with if you travel far in the enchanting domains of music.

Richard Strauss (*b.* 1864) is the greatest of the

German modern school. He has written operas and other vocal compositions, and 'tone-poems.' It is these latter which we hear most frequently; they are the most 'advanced' form of programme music. He imitates sounds such as the bleating of sheep and the noise made by the sails of windmills in *Don Quixote*, while in his *Domestic Symphony* he describes the baby being bathed, and imitates its crying. All this kind of music we call 'objective,' because it is concerned with describing external things, while 'subjective' music, such as that of Brahms, expresses the personal feelings of the composer. One is like a person telling you about things, and the other as though he took you into his confidence and told you what he felt about them. The older music, such as that of Mozart, is still a third kind; it is music for its own sake, just for the pleasure we derive from listening to beautiful sounds expressed in a formal manner, and with detail that we can classify as being in one or other of the three styles. This we call 'absolute' music. There is much to be said for this 'old' style; it is by no means dead, and still has its strong adherents. It can be argued that this is what music is meant to be, and when music attempts to describe and imitate it is usurping the place that poetry, or the drama, and painting, and sculpture are meant to fill, and does not do it so well.

Subjective music, in which the composer takes the personal standpoint, makes a very strong appeal, for we like ' confidences.' Even those who prefer ' absolute ' music, and maintain that it is the highest form of the art, enjoy at any rate some romantic music. When we come to consider whether music is going outside its province in imitating objects, and describing them realistically, it does seem then that we must doubt if that is what music is meant to do. Suggestion is as powerful in art as in everyday life, and to suggest sounds and scents in the delicate manner of Debussy is very different from the heavy imitations of natural phenomena found in the works of Strauss and some of his English imitators.

All three kinds of music—absolute, romantic, and realistic programme music—can be found among the works of the old composers. Beethoven indulges in a little bit of claptrap realism in the *Pastoral Symphony* when he introduces a storm and the songs of different birds. But he does it as an exceptional thing and with the simplicity of a great artist. We love him all the more for it, just as we love to hear that the King has been joking with a common soldier or a peasant woman. We should not be satisfied if that were all our King could do, and if all Beethoven's music had been in the style of the *Pastoral Symphony* it would have been forgotten

long ago. Romance hangs about the music of Mozart like a beautiful diaphanous veil, while the cheerful Haydn is always telling us that life is a jolly thing and we need not be downhearted! The truth for you and me—presuming that like myself you are merely a listener—is that we must, while keeping to our own favourite kind of music, be as understanding as we can of every other kind. We become 'bores' if we can only discuss with fairness one type of an art, besides depriving ourselves of much pleasure if we can only enjoy that one particular type.

This little talk on the three kinds of music is meant to help you to enjoy both the old and the very newest music which may figure on a concert programme. It is not meant to tell you all there is to know about modern theories and developments, but perhaps just enough to give you some idea what such composers as Debussy, Rimsky-Korsakoff, Strauss, and their followers mean by their music. A programme with notes will also be of assistance to you at a concert.

MODERN OPERA

The name of Richard Wagner (1813–83) has been left until the last chapter of this book because of the very great importance of the work he did in completely revolutionizing the opera. His name stands

detached and apart from all other musicians on account of the force and energy of his creative powers, and the extraordinary persistence with which he worked until he saw his gigantic schemes in actual existence.

No one could go to an Italian opera one night and to a Wagner ' music drama ' the next without realizing that there were vast differences between the two. Now we will try to get some idea of what these differences are ; but first we must see what material Wagner had to work with, for the musician is not unlike any other workman in requiring efficient tools. Opera means singing and orchestra, gesture and scenery. Let us see what kind of orchestra Wagner uses.

You will remember what instruments are required to perform a Haydn and a Beethoven symphony ; since their time wind instruments have been greatly improved, and some new ones added to the orchestra. All the wood-wind instruments can now be played with much greater certainty as regards intonation, tone, and phrasing, owing to the addition of all those silver keys and rods which you can see on their sides. The brass instruments have ' crooks ' for lengthening or diminishing their tubes, with the result that they can play many more notes than formerly. Still a further invention, that of the ' valve,' enables

chromatic notes to be played. (To understand how 'crooks' and 'valves' work, you need to get some wind-instrument player to show you on his instrument.) So, of course, much more difficult music can be written for the wind than formerly. Then we have the tuba group of instruments added to the brass; they are the big, curled-round instruments, placed near the trombones. The saxophone is a brass instrument played with a reed like the clarinet; you see it nowadays in 'jazz' bands. Wagner found these improved and additional instruments ready to hand, as well as a greatly extended technique of the orchestra. A Frenchman named Berlioz had written symphonies in which he demonstrated that the orchestra was capable of far more than Beethoven had dreamt. Liszt came after him, and made still further experiments in his symphonic poems. Wagner, then, found the way prepared for him as regards the technique of the orchestra. He could learn from Berlioz and from Liszt, both of whom were his friends, not only what magnificent effects of expression could be obtained from the modern orchestra, but also what faults to avoid. So now, when you hear Wagner's music at either concert or opera, you will know something about the orchestra that is used.

Let us now see what Wagner does with his

orchestra. He really uses it for the purpose we have already stated to be music's special function—for expressing feelings that are too deep for words. While the singers are acting their parts the orchestra keeps up a running commentary on their actions and on their personalities. It lets you into their hidden motives; often it is prophetic, and we see that sorrow will follow some action, or that doom threatens one of the characters. This is done by the use of the *motif*. Not only has each character his or her own little bit of tune, but ideas, abstract qualities (such as pain, longing, love, and hate), and the things of nature have also their *motifs*.

Then his stories, or plots, instead of being some tale that is only of passing interest, and often silly and meaningless, are the grand old legendary stories of folk-lore. It is true that some people grumble at these stories because, as you know, they deal largely with supernatural happenings, but they show human nature as it always has been, and still is, and that is why they interested Wagner and interest us. He wrote and arranged all his *libretti*, as the words of an opera are called, as well as designing scenery, staging, and every possible detail. No opera-writer had ever done everything himself before; some more or less obscure poet had usually written the *libretto*, while the scenery was just what the theatre was able to

supply. When you go to a Wagner music drama you will realize what a difference there is in the staging of this and the older operas. Wagner called his works 'music dramas' because of these differences. He wrote long books to explain his ideas, and we may sum them up by saying that he meant to use gesture, poetry, and sound, with painting and architecture as decorations, equally. As a matter of fact he has not succeeded in doing this; the music stands out as being far greater than the words and gesture and scenery. Nevertheless, most people agree that in his music dramas Wagner does unite the different arts to express the meaning of the story.

Now how are we to get ready to go to a Wagner music drama? First, read the story; there are several delightful books which tell the stories of them all. *Lohengrin* or *Tannhäuser* should be the first to be heard. Probably in your book you will find the *motifs*; play these until you know them by heart. You will find they are very important indeed, and as Wagner writes almost entirely in the polyphonic style you will not be able to disentangle them as the music drama proceeds unless you know them very thoroughly. In fact you can hardly expect to follow everything the first time; these works want studying and hearing over and over again. Just as in a fugue the subject appears sometimes in its complete form,

and sometimes incomplete, so Wagner may shorten or enlarge a *motif* to suit an occasion. It is better to have made the acquaintance of the style of these works by hearing the preludes to them played at concerts. They are constantly being performed, not only by grand symphony orchestras, but by bands in parks and other public places.

When you have heard *Lohengrin* and *Tannhäuser*, then, if you like them very much, try to hear *The Mastersingers of Nüremburg*, Wagner's one comedy. *The Ring of the Nibelungs* is the biggest and longest of all; it takes four evenings to perform! You may liken it to a gigantic symphony in four movements; the first evening we get the movement that tells us what it is all about—*The Gold in the Rhine*; on the second evening we have the serious movement, called *The Valkyries*, which tells us about the griefs and calamities that had befallen the gods; on the third evening the 'scherzo' movement—*Siegfried*—tells us the early history of the hero; and lastly comes the movement which tells us the conclusion of the whole matter and the fate of all the *dramatis personæ*, called *The Twilight of the Gods*.

Wagner wrote other works. *The Flying Dutchman* is a very delightful opera, composed before he had put his ideas into full practice; consequently we get beautiful melodic passages, notably Senta's song, and

a harmonized chorus, or *ensemble*, as we do in *Lohengrin* and *Tannhäuser*. Unfortunately, this work is very seldom performed, but you should hear it if you get an opportunity. *Tristan and Isolde* is a passionate love-story, in which Wagner carries out his ideas more consistently than in any other work. Only musicians and real lovers of Wagner care for this. *Parsifal*, his last work, is a sacred music drama. It tells us a story of the Holy Grail, altered to suit Wagner's purpose. It may not be his greatest work from the point of view of the art critic, but it is a beautiful work nevertheless. The working out of the Grail *motif* is alone worth going to hear.

Wagner had a theatre specially built at Bayreuth for the performance of his works. He had wanted this ever since he began to compose, but did not get it until his fifty-ninth year. This gives you an idea of his persistence. The man with one idea is seldom attractive in character. Certainly it depends upon what that idea is, whether a noble or a selfish one. Wagner did not escape the faults of the selfish man, as you cannot help noticing if you read his autobiography. Yet, judged by his work, he was a great man—one who attained the heights of Parnassus.

ENVOI

THERE are two things the story of the growth of music tells us. One is that it has been a continuous growth in means of expressing the deep things of life. The promise of the Son of God when He visited this earth was that He would give us life, and more abundant life. That appeals to the very depths of man's being, and touches on the longing that embraces all his desires and activities, great and small. Music, even more than the other arts, seems to have the power of expressing this longing in a way that is healthy and holy. Like every other good thing it can be, and frequently is, abused, but we need not worry about this so long as we get the good music that really satisfies us. Some people find that *Annie Laurie* does this, while others need a four-movement Beethoven symphony. This brings me to the second point which I hope this book has emphasized: there is good music to suit every class of temperament. There is simple melody for the person who has not time or inclination to spend thought on music; there is polyphony for the intellectual and the person

of clear-cut, delicate emotions; there are sublime harmonies for those who like to be lifted off their feet and carried to the fields Elysian; there are the plain-song melodies of the Church for the truly devout souls who find their life in the eternal counsels of the Most High. That is not all; we are constantly changing, each one of us! We have moods of wanting each kind of music in turn, and we have a favourite composer for a time and then find we are changing for another. The great composers are like men who have succeeded in climbing each his separate mountain. As they gain the summit they hand the torch to the next great man. Each is supreme in his own way, and each is friendly to the others. Beethoven does not rival Bach, nor Wagner Mozart; they just express the same thing from different angles as they get the vision from their mountain-top.

It should be our aim to appreciate them all, without fear of what others think. If we cannot, never mind! Let us enjoy to the full whatever kind of music appeals to us most, and help to give others the same opportunity. This brings me to my 'lastly.' From this slight sketch of music, treated from a romantic point of view, we see that the social influence of this, as well as the other arts, should constantly be borne in mind. We inherit the music we

hear to-day from the ages ; it is intended for all, and not only for the specially gifted and educated. We have seen that originally it was used to draw people together under a common emotion, to stimulate them to some special purpose, or to give vent to feelings that were shared by the community. Civilization, culture, and change have widened the sphere of music's influence, and much music has been written that is intimate and speaks with a special message to the individual. While availing ourselves of the enjoyment such music may afford to us in the secret recesses of our own being, let us not forget to join with others in the music that expresses our common aspirations, joys, and solemnities. The remembrance of the patient toil and uphill work of the great musicians, no less than their extraordinary genius, may well lead us to exclaim with Wordsworth,

> Thanks to the human heart by which we live.